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"WHEN LEADING CITIZENS DO HONOR TO AN ACTOR"

Being a Close-Range View of a "Memorable Occasion"

By VANDERHEYDEN FYLES

SOMETIMES I wonder whether all impressive, great occasions are not necessarily in the past. A famous actor's farewell to the stage looks so much more imposing on the page of William Winter than to naked eye of Now and Here.

The moment, Jan. 24, 1914, was announced as the last night on which Sir Johnston Forbes-Robertson would ever act before a New York audience, I hastened to secure a seat. It has come within my experience to see him in all the more important roles of his stellar career, and, also, to form a standard of the best in acting through having observed every consequential performance visible on the American stage within the last two decades; and all this has confirmed me in the belief that Sir Johnston is the greatest actor who has lived in that period. There was nothing new announced for his final bill, made up of acts from four plays in which I had seen him previously and frequently; but there are certain occasions that an habitual playgoer cannot think of missing—such as the "farewell night" of the old and famous Weber and Fields's company, in the Spring of 1904, when Frankie Bailey had more flowers banked about her statuesque person than the Columbus monument on Columbus day; and the "gala opera" night, in honor of Prince Henry of Prussia, when everybody had to be "among those present" because the minimum price of a seat was $30, and, of the entire audience of celebrities that packed the vast Metropolitan Opera House from carpet to chandeliers, the late Mrs. Astor, in the family box, was the only person who did not rise to the national anthem. Besides, Forbes-Robertson's farewell to London, in historic Drury Lane last Spring, read at cable distance like an occasion that would rank in histrionic history with any one of the "farewells" of Adelina Patti. "Everybody" was there; speeches and wreathes abounded; Bernard Shaw got into the uproar somehow; and, at the climax of enthusiasm, Forbes-Robertson came down among the audience, still in the inky cloak of Hamlet, and shook hands with all those he could reach.

The Manhattan Opera House, one of the largest theaters in this country, was chosen for the New York farewell, coming at the end of seventeen successful weeks in the city, which did as much credit to the crowds that had the taste to frequent the Forbes-Robertson performances as to the actor capable of giving them. The final audience, which packed the spacious auditorium and its broad balconies, numbering more than three thousand persons, was a peculiar mixture. The boxes and the front rows were occupied by leading citizens:—white-gloved bankers, looking like the hearty, well-fed "clubman" who adorns the billboards, rubbing his hands with relish over a bottle of a well-known sauce, and attendant dowagers in duchesse lace; a sprinkling of the women in the hobnailed shoes and mannish hats of literary lights, and male poets who have not progressed to the present period of Alfred Noyes and hairless epics written on a typewriter; in short, the usual assortment of metropolitan celebrities who make an occasion "representative," generally feel it no less than their due to cause a minor flurry on their entrance down the aisle, and supply names that read well in the papers of the morning after. Back of about eight rows filled with these New Yorkers, at a line as clearly marked as that between the stalls and the pit of a London theater, were seated a sea of merely audience: not New Yorkers, just people who live in New York. The only flurries their arrivals caused was due to dripping umbrellas.

As for myself, with neither an umbrella, on the one hand, nor a Lea & Perrin manner, on the other, I was ushered down an aisle that seemed as long as the hard road to success. My seat was in the first row, at the extreme right, entirely detached from any other. I felt like part of the performance; a fact I mention only because I am of an unfortunately self-conscious disposition and my apprehension lest I might, at any moment, be called upon for a speech—my certainty that, should Hamlet step down from Elsinore to the auditorium, mine would be the first coat from which he would produce a rabbit—may have slightly interfered with that undivided attention necessary to an accurate report.

White, N. Y.

W. S. PERCY, MARIE HORGAN, AND BERT GILBERT IN "MAIDS OF ATHENS."

The programme was made up of scenes from four plays with which Sir Johnston's fame is notably associated. This seemed fitting; and it offered such playgoers as were so unfortunate as never to have seen him previously some idea of the variety, as well as depth, of his great art. Still, in all but one instance, the scene selected showed the character in inconsequential passages. Promptly at eight, the curtain rose on the prologue of Jerome K. Jerome's impressive and appealing allegory of The Passing of the Third Floor Back, a play so brief in its entirety that its actors have to keep the necessity of slowness constantly in mind lest they reach the last line before the latest auditor has been seated. This prologue, which is, after all, little more than preparation for what follows, and keeps Sir Johnston on the stage little more than six or seven minutes, is of small account when taken by itself; but it introduces the star of the evening sympathetically, and it reveals the externals and suggests the depths of a performance of rare beauty, whose popular appeal marked the turning point, financially, in Forbes-Robertson's career. His entrance was greeted with noisy and prolonged applause. The next item was the Nubian scene and the one that follows it, from the Caesar and Cleopatra of Bernard Shaw, which made a complete little play of itself, lightened the evening with the glow of wit and showed Forbes-Robertson and Gertrude Elliott in the most effective passages of a popular play in which both figure advantageously. After that, the second and final scene of Constance Fletcher's dramatization of The Light That Failed was acted. It served to introduce Sir Johnston's memorable embodiment of Dick Heldar, which, after all, is all the play in its entirety can be said to do, inasmuch as it offers practically no clue as to what the trouble is all about, unless one has read the novel, which makes the mystery more baffling.

When the fragment of The Light That Failed was over, it was only ten o'clock, yet a single item of the bill remained. That was the concluding act of Hamlet. Do you recall the last three scenes of Hamlet? Granted such a voice as J. Forbes-Robertson's (which, of course, is granting the ungrantable) any reasonable equipped actor could play them as effectively as he. The greatness of his great performance is earlier. Only the actor's expression of Hamlet's worldly banter and very human grief, in the grave-yard scene, could give anyone who had not seen his Hamlet as a whole a just idea of its quality, but what a mere glimpse! And after that, darkness on Forbes-Robertson, the actor. For the passage with Osric gives him no opportunity to rise above the level of any ordinarily-good comedian; and it would be a poor romantic actor who could not carry off the duel and the general carnage with as good effect. Better, indeed, for Forbes-Robertson, looking ill and older than his age, appeared hardly able to manipulate his rapier, let alone to run it through the husky body of Laertes. Throughout the evening, his voice was weaker than I have ever heard it; that, too, in spite of the fact that the portions selected from his several roles were not so taxing vocally, taken all together, as any one of his Shakespearean parts alone.

After the æsthetic bones that are Forbes-Robertson had been deposited on Hamlet's shield and carried solemnly from view, and the curtain had fallen, the audience began to clap its hands and howl as only an American assemblage can when it knows that, by so doing, it may get an extra money's-worth. Conscious of the conspicuousness of my position, I pulled myself together, stood up, faced the audience, slipped my right hand into the bosom of my evening-shirt, and said: "Ladies and gentlemen; unaccustomed as I am to public speaking—" But I had got no further when the curtain rose and the "impromptu" ceremonies began.

The company actors, still dressed in the costumes of the courtiers of Denmark, dead and living, stood in a motley semi-circle at back-left of the stage. Propped against the royal throne, R. C., were several wreaths, including two of noble size, one composed of golden leaves and the other of laurel. Incongruously mixed with these appropriate tributes, detracting from their dignity, were several frippery little baskets and bouquets, suggestive of a spangled premiere at the Winter Garden. Before the throne, well right and near the footlights, stood Forbes-Robertson. The fur-edged cloak his Hamlet wears on his return from England was thrown over his "customary suit of solemn black," his two hands holding it loosely, limply, gracefully. Throughout the long ceremonies that followed, he maintained that princely attitude. His eyes were cast down modestly, meditatively, except at four or five points, when he lifted them and gazed on the man addressing him for a brief, calm moment, with extraordinary effect. With quick instinct and consummate art, he looked up at the ideal moments and let his eyes rest on the speaker just precisely long enough, while they expressed exactly what a man of deep feeling, at a moment of profound emotion, should express. Then the lids closed over them again.

After the tumultuous applause that greeted the picture on the stage, four portly gentlemen in evening-clothes filed into view. I thought they must be That Quartet and burst out in applause. But they were leading citizens. The first to speak was Melville E. Stone. He could not say "Unaccustomed as I am to public speaking," and he did not try. It made one feel as though one had sat through a twelve-course dinner at the Lotus Club to listen to the formal, slow, precise delivery of his rounded, carefully prepared address. It seems superfluous to burn up space to tell in detail what each of the four leading citizens declaimed: their eulogies differed only in degrees of flowery eloquence and wealth of gesture. Great Actor—Educational Force—Power for Purity—Bond Between the Great Nations of Great Britain and America: and so on, and so on, and so on. Early in his address, Mr. Stone introduced that "noble woman and faithful helpmate, Miss Gertrude Elliott," who promptly hurried on the stage from L. U. E., bowing and smiling, and still wearing the simple and becoming gown of Kipling's Maisie. Mr. Stone "handed" her across the stage to her husband's side, where she remained throughout the proceedings.

Mr. Stone concluded his portion of the entertainment by reading three letters, all couched in the most eulogistic (albeit, flat and hackneyed) phrases. The first was from the Mayor of New York City; the second, from the Governor of New York State; and the third, from ex-President Taft. Each, somewhat unfortunately, began his letter: "I have been invited to attend your farewell performance. . . . I am very sorry that my engagements . . ." or words to that effect. The mayor had to go to a dinner; the governor was kept away by a "pressure of official business;" and Professor Taft—well, he just couldn't come. With the slightest, most delicate and subtle shades of expression, Forbes-Robertson indicated by his eyes the differentiated and increasing emotions stirred by eulogies from mayor, governor, ex-President.

Finally, Mr. Stone finished the last of the three letters that proved that the art of letter-writing is not an essential qualification to statemanship. Then he said he wanted to introduce "that great artist and dear friend, Mr. er—my old friend, Mr. er—that er—" after which he turned impotently and asked David Bispham his name. At this, the audience was inclined to titter. Mr. Stone turned a stern, arresting eye on them. "My friend of thirty years," he said, still trying to catch Mr. Bispham's name. Finally he turned, smiled with dignity, and said: "My old friend, David Bispham."

With that, Mr. Bispham came forward; his stomach first, and the rest of him a long way afterward. He unburdened himself of many puffy nothings in a large, important way. Less of it was about Forbes-Robertson than himself; how he had become a great singer through Forbes-Robertson's advice to study architecture, or art, or something. The point was vague; but Bispham paused significantly, and the audience applauded. I was wondering how long it would be before the barytone would work 'round to "Danny Deever." The act from The Light That Failed seemed to offer such an easy opening.

After Mr. Bispham, Mr. Stone introduced his friend, Mr. J. Hartley Manners, having taken the precaution to memorize his name. The author of Peg o' My Heart, representing American dramatists (he is an Englishman who has been in this country only ten years), made a speech much like the others, but briefer, in less high-flown language and well spoken. Mr. Manners was formerly an actor. Finally, Rabbi Stephen S. Wise was introduced. He had, he said, been invited to address Sir Johnston because it was feared the ceremonies might last into Sunday morning and he belonged to the only faith that would not mind being in a theater at that time. That was a promising start; but Dr. Wise soon launched forth into grandiloquent periods, delivered in the style of Robert B. Mantell. He spoke at great length, plucking flowery phrases, here and there, from Shakespeare. And all the while, the master of Shakespearean elocution stood there silently, his eyes cast down. One wondered what was passing through his mind.

"You have been an educator, sir," the Rabbi went on, "not only of the cultured few but of the multi-

LAURETTE TAYLOR.
In One-Act Plays at the Cort this Month.

tudes. You have in your art, and stage a place of of purity." audience, many out in the book seats for play, Within lustily

After Rabbi came forward ted gestures: seem to rise or a single word: inspired and came eloquent and melody of has been seven he said, "since America, and since that time I have watched with gratification the increasing feeling of affection and mutual understanding between your country and England. If I have added one small strand to that chain, then I shall consider my modest contribution well done. My leaving the stage does not mean that my wife, Miss Gertrude Elliott, is retiring." (Applause, and a beautiful brunette smile). "I hope she will appear in New York for years to come. I don't wish to say 'good-by,' for although this is my last appearance in New York, I am to play a long time yet in the United States. I will say, instead, 'good-night.'"

At the end of the speech, Forbes-Robertson turned and shook the hands of That Quartet; his company, with several more years of farewelling to be kept in mind, applauded warmly; the curtain fell; and the audience, conscious that there was no more to be had for nothing, dropped their enthusiasm like a worn-out cloak and hurried for the exits. There was, of course, a little more applause, and Sir Johnston clutching the letters from mayor, governor and ex-President, came before the curtain two or three times.

held to high ideals you have made the beauty, a shrine Whereupon, the of whom had been intermission to the next week's the Law, cheered

Wise, Sir Johnston to speak. He omit- his voice did not fall for emphasis on yet his speech, unconventional be- through the dignity its delivery. "It and twenty years," I first appeared in

Two nights later, in Boston, commencing a tour that will keep him in America until the Spring of 1915, Johnston Forbes-Robertson returned to the honorable art of merely acting. All the leading citizens present were in orchestra chairs or boxes: the only speeches were of Shakespeare's and Forbes-Robertson's making.

VOICE CULTURE

By Madame Alexandra Vianda

DRAMATIC art, older than the crumbling ruins of Greece or ancient Rome, is at once the most useful and neglected of the fine arts in America.

Approached in the proper mental attitude, it is difficult to imagine a field of endeavor in which a knowledge of elasticity, control, the proper modulation of the voice and the graceful carriage and gesture would not contribute toward individual success. These four elements are the underlying fundamentals of dramatic art, coupled with character study and interpretation.

Throughout the ages no medium has been found that will so satisfactorily portray the wide range of human emotions as the cultivated voice. The powerful message embodied in the written page takes on a new and deeper meaning when read with the proper modulations and inflection of voice. Romeo the avenger of Mercutio and Romeo the fascinating, pleading lover, are chiefly distinguishable through the modulation of the interpreter's voice, supported by certain physical characteristics employed to denote emotion. But it is the *voice* that carries the author's message to the auditor's soul.

Who shall undertake to say why the Summer zephyr attunes its note to the soft cadence we all love so well, while the Winter tempest shrieks its wrath in shrill fortissimo; why the laughing brook purrs and gurgles like a happy schoolgirl, and the torrent roars in its angry course? But does not each sound tell its complete story with an unapproachable eloquence?

The voice is your personality and your character. Automatically it changes as you change, assuming a hoarseness in anger, a lightness in happy moments, and a shrillness in terror. To have perfect control of the organ of sound, that it may be made to express any emotion or simulated emotion at will, is the foundation of all stage technique.

The stage has assumed an importance in our civilisation that should cause the intelligent dramatic aspirant to hesitate before plunging upon it. Whatever approbrium may have been cast upon the stage in its earliest development, it is no longer merely an instrument for entertainment. The stage character has become our moral and aesthetic leader. While he amuses, he both teaches and preaches. It is little wonder, then, that the public which the stage serves has grown to demand something more than brazenness and ambition in the player. His success—or her's—depends primarily upon proper preparation.

Nor is the public the only beneficiary of that preparation. The ocean is no deeper than the revelation of this wonderful art with all its varied emotions. The strength which a conscientious student derives from it will carry him through the world with a higher understanding and broader appreciation of life itself. Not only the player, but the clergyman, orator and all who figure, even remotely, in public life, owe it to their hearers and to themselves to acquire a knowledge of the proper use of the voice. It would be regarded as presumptuous for one to attempt a song in public without some sort of preparation and acquaintance with the technique of singing, yet nearly everyone is subject to the possibility of a call at almost any time to say something in public. And it is usually impossible to excuse one's self at such a time. The real need for preparation is best understood when one appreciates that the chief difference between oratory and singing—between proper dramatic reading and vocal music—is the number of tones employed respectively.

Possession of five tones may mean nothing to the song bird, but to a conversationalist, orator or actor their mastery, supported by correct enunciation and grace and consistency of gesture, spells power to sway vast assemblages. Whether it be the student's purpose to prepare for a stage career, or shine in the drawing room, there is no way comparable with a course of study of voice control on lines of scientific accuracy.

Bayard Veiller declares that the report of a statistician that some 15,000 men and women in the United States are trying to write plays is probably true. "Not more than eight of them are succeeding, though," says Mr. Veiller. "That's why it isn't safe for a man who has once had a success to walk down Broadway with a package under his arm. Some manager is sure to flutter from an office building and throw him down and try to take it away from him. The managers are getting desperate."

None is so resentful of high, strong, fierce dramatism, designed to be acted on a stage, not read in a book, as your juggler with words, rhymes, and fine phrases without soul.—Charles Mills Gayley.

MADAME CRITIC

I TOOK a long journey last week—at least it seemed so when I made a mathematical prospectus of the distance separating the Seventies from Fourteenth Street. At the last moment I was inclined to recall my acceptance of an invitation to accompany some friends to the Irving Place Theater, located according to a vague remembrance as *way down there somewhere*. But they seemed so enthusiastic about my promised society and the acting of the German actors, that when I called up on the 'phone to say I had changed my feminine mind once more, courage failed and I merely inquired the exact time of the rise of the curtain.

Fancy anybody being as vascillating as that! At any rate, I did my best to conceal my martyrdom from my well-meaning friends, and although the noise of the subway could not shut from my ears the fancied sounds of the overture of the grand opera I might at that moment have been attending, I smiled and looked as though I were enjoying myself.

Don't for one moment imagine that I believed a word they said in regard to the excellence of the company playing at the German Theater. And I know they will be shocked when they read this frank declaration on my part; but I have never been a great admirer of things German—my tastes having inclined always to the roots of the ancient Latin and their modern offspring—but after the opening night of Zapfenstreich, translated into London English as Lights Out and into plebeian United States as Taps, all I can say is that whenever I have another chance to go to the Irving Place Theater I won't have to be asked twice.

This, too, despite the fact that my German is so limited in range that I wouldn't trust it to roam far from the home ranch. I can read and write it fairly well, but, for the first time in my life as I listened to an interpreter I wished I had tried to speak it. I'm going to at once.

As a result of my visit, I want to earnestly advise every actor and actress with ambition to go down there. It will do you good. Never before did I realize how artificial many of our actors are. They simply don't ring true. To be natural seems such a simple matter. It is simple enough to the Germans. Why can't it be so with the Americans and the numerous English in our midst? I would advise them also to journey down to Fourteenth Street. The play, Zapfenstreich, which as Taps was a failure in English in New York some years ago, was in German one of the most impressive things I have ever seen. Herr Rudolf Christians, the director of the theater, did not try to "hog" the play. He stayed quite within artistic bounds and won out. There were parts for the big and little actors, and Marlow, conceded by authorities to be a great actor, played an insignificant part and put it over as though it were a role as long and as effusive as Peg o' My Heart. Another actor with a few lines was so funny without apparently trying to be that the audience laughed at every line he spoke. The lines weren't written expressly for him either. He deserved all the applause he gained, for he worked for it. His make-up while very funny was not grotesque—it was human. His voice was not peculiar, nor his gestures eccentric. The artist in him *knew how*. That was the answer.

And talk about your love scenes! I have never seen one to surpass that between Herr Christians as Lieutenant von Lauffen and Fräulein Arnstaedt as Klärchen. Lou-Tellegen in his love scenes in Maria Rosa has nothing on the handsome Herr Christians.

Christians has certainly made a great success of his directorship of the German Theater. I would not be at all surprised if the rumor afloat concerning some decoration from the Kaiser might come true, for Christians has lifted his theater to success from the state of inertia into which it had fallen. It was only necessary to look at the house from top to bottom—not a vacant seat—standees, too, to be assured of the results of his work.

The audience was not composed exclusively of Germans. There were a few familiar uptown faces. Louis De Foe was there. He enjoyed the performance, too, for he told me so and said he frequently went to that theater, even though he were busy with plays uptown. Then there was Lawrence Reamer of the *Sun* and Louis Sherwin of the *Globe*. Sherwin was right in his element. He loves all good things German and doesn't hesitate to say so. Of course Dr. Pulvermacher of the *Staats-Zeitung* had an aisle seat, but then he is a regular. The Herr Doctor usually looks so grave and dignified that one would imagine he took life more seriously than humorously. But, don't you believe that. The Herr Doctor can make a speech of weight before a society of "high-brows" that nevertheless will land its comedy points every time.

Don't expect gorgeous productions when you go to the German Theater. The scenery is adequate only, but 'twill serve. It's the acting you want to see—if you can get a seat. Don't stay away because you don't speak German. You don't have to. In the German Theater you can understand the acting.

* * * *

Will someone kindly tell me what's the matter with the curtain-bow as exercised—I used that word purposely—by the average American actor and actress?

As a matter of fact, I usually try to turn my head away when the curtain begins that presto tango up and down in order to get in as many calls as possible. Really, the movements of the actors and actresses who are acknowledging the appreciation of the audience are quite too painful. I have determined not to suffer more. I do not pretend to claim any marked originality for this observation. I have heard others comment upon the same, but, please, won't some well-disposed manager put a stop to the absolutely silly gymnastics in which some of our best-known and most enthusiastically-liked professionals indulge? As I have remarked in my commentaries more than once, Ethel Barrymore doesn't do it anymore. Isn't that sufficient, or has Ethel lost her influence?

At the opening performance of The Last Resort, Olive Wyndham, who seems to be a young woman of good sense, acknowledged the applause by casting glances at her associates as she rolled her head on her chest from side to side with an occasional variation of throwing it back on her spinal column in order to see if the curtain were descending. It was extremely crude and meant nothing.

Why do players feel compelled to bow to their fellow-players instead of the audience? That is a mystery which I would like to have solved. The audience likes a player to look it in the eyes. The audience applauds so that that invisible wire extending between it and the favored player or players may become a live wire. The audience likes to feel a certain personal greeting as recognition of its favor. But does the player do this when he rolls his head and bows to his co-workers? What does he thank them for? *They* are not applauding him.

Laurette Taylor, for instance, at the recent special matinee, deliberately faced Miss Kemble, instead of her audience, each time she was called before the curtain. This was anything but gratifying to those who had used physical energy to see her eyes and charming smile. Instead, she stood there, a profiled silhouette. I fancied that this was intended as a little expression of generosity to Miss Kemble, who had just done such excellent work as the bored-to-death young woman, and Miss Taylor wished the audience to see that she gave the center of the stage to her sister-actress. But, very often, the best-meant intentions do not develop successfully, and such was the case at the Cort matinee.

There are players who take their curtain calls in a dignified manner, but they are exceptions. I do believe, however, that I would much prefer the player who bows with a physical-culture exercise to the one who assumes a sort of defiant attitude and gazes indifferently at a small but enthusiastic audience, as much as to say, "What a bore," casts a despairing look up at the curtain, then out at some friend in the wings and breathes an unmistakable sigh of intense relief as the curtain falls.

In contrast to this type is the other—the overpleased player who grins, and bows, and twists, and shakes hands with himself as symbolic of his appreciation. Then there is that other who is so overcome by emotion that he can scarcely stand or speak. Did you ever see Bernhardt the least bit overcome after playing four of the biggest emotional scenes in her repertoire? I never did.

Wouldn't it be a splendid idea if someone were to start a general movement to acknowledge applause in a manner intended to give the impression that acting is a dignified art? MADAME CRITIC.

BACON VS. SHAKESPEARE

THE MIRROR in its issue of April 1 will print the first installment of the two notable articles on

BACON VS. SHAKESPEARE

secured for its columns by special arrangement with the American and English authors, Dr. APPLETON MORGAN, former president of the New York Shakespeare Society, and Hon. J. M. ROBERTSON, author of the epochal volume, "The Baconian Heresy." Dr. MORGAN will submit eleven questions, which will be answered by Mr. ROBERTSON in the following issue.

Send your order now for the issues of April 1 and April 8, or still better, send fifty cents for a trial three months' subscription.

Personal

BRICKERT.—An account of the unusual public demonstration on the occasion of the 1,000th performance by Mr. Carl Brickert as leading man of the excellent stock company at Springfield, Mass., appears on another page of THE MIRROR. Mr. Brickert's smiling countenance appears on this.

FAVERSHAM.—Mr. and Mrs. William Faversham are advertising their English Summer home, the Old Manor, Chiddingfold, Surrey, for rent for six months, or a year, from April 1. The house has fourteen bedrooms and two baths, and is beautifully furnished. Mr. Faversham will remain in the United States or play an engagement at the Shakespeare Memorial Theater, Stratford, while Mrs. Faversham will spend a year in the Alps with her children for the benefit of her health.

HAUERBACH.—Otto Hauerbach will have the unusual distinction of having two plays running side by side when Julian Eltinge opens in New York in The

Eichler Studio, Springfield, Mass.
MR. CARL BRICKERT.

Crinoline Girl at the Knickerbocker. His other piece, High Jinks, is playing at the Casino.

TOSCANINI.—Arthur Toscanini, the famous conductor of the Metropolitan Opera House, has declined to sign a renewal contract, report has it, as he feels the need of a change to a wider field. It is his ambition to interpret the great orchestral compositions and symphonic masterpieces in Germany. He has, practically, accepted an engagement for three Summer seasons in Buenos-Ayres, with an earning capacity of $200,000 assured him, leaving the winters open to him for European appearances as conductor of symphony concerts.

THE CRITIC

The critic is my best of friends; he takes me gently by the hand and softly points out my mistakes; and what is noble he defends with views so broad and purpose grand that all that's best within me wakes. I know he knows and so I yield and thank him for his censure, kind—I know he knows and understands; he takes me when I'm far afield and brings me home with strong clear mind and gathers all my loosened strands; and lest at times my own conceit should make me oversatisfied, he knows the proper thing to say my vain ambition to defeat and cure me of my foolish pride—and all in such a gentle way. For greater than to write a play it is to write about one, aye, to know you know, for there all ends. And so I render him to-day a tribute to his calling, high. The critic! He's my best of my friends.

* * * *

Then I awoke and to my sight came comments on my play last night. How well they knew, how well! I won't say it was criticised—just sherwinised and darntonized and alandaled to hell. SYDNEY ROSENFELD.

THE FIRST NIGHTER

Margaret Anglin in Shakespearean Role—Julian Eltinge in "The Crinoline Girl"—Germans Give Notable Performance—Other Events

"AS YOU LIKE IT"

By William Shakespeare. Staged and Produced by Margaret Anglin. Hudson Theater, March 16.

Duke	E. Y. Backus
Frederick, his brother	Harrison Carter
Jaques	Fuller Mellish
Amiens	Harrison Carter
Le Beau	Wallace Widdecombe
Charles	Max Fisher
Oliver	Eric Blind
Jaques	Brandon Peters
Orlando	Pedro de Cordoba
Adam	Harry Barfoot
Dennis	Ray Porter
Touchstone	Sidney Greenstreet
Corin	Max Montesole
Sylvius	Max Fisher
William	Max Montesole
Rosalind	Miss Anglin
Celia	Hope Hall Beidecalt
Phebe	Florence Wollerson
Audrey	Lillian Thurgate

It was in a way inevitable. Miss Anglin is one of our most distinguished artists of the stage. She has run the gamut of characters, in her brilliant career, from grave to gay, from tears to laughter. There was but one thing more to conquer—Shakespeare. You cannot survive your own generation unless you identify yourself with the classics, and since Shakespeare is the only classic whom we are ever permitted to enjoy, you must, as an artist, link your fate with him.

Then here our congratulations to the new Rosalind—a spirited, playful, teasing, wholesomely garrulous wench, with a swashing exterior, a nimble tongue, a ringing laugh, devilment in her eye and a cock-a-whoop bearing, just the sort of a girl to make her way in the woods, inspire love madrigals and turn the head of a bold, love-lorn swain like Orlando. Less grotund of measured speech, perhaps, than Julia Marlowe, but withal poetic and gallant, with just the proper dash of vivacious raillery and devil-may-care abandon in her movements.

Otherwise the performance was rather heavy. Why is it that most players approach Shakespeare with something of awful dignity; and, without the resonance of an authoritative delivery, make us feel out of our element and out of touch with the spirit of the scene? It is this absence of oppressive solemnity that makes Forbes-Robertson so popular in Hamlet, the recent Faversham productions so vital in character, and several of the lighter plays in the Sothern-Marlowe repertoire so humanly interesting. The absence of this certain elusive quality of coalescing elements is less apparent in the individuals than in the ensemble, in this instance; and it was only when Miss Anglin was on the scene and leavened the action with her own high spirits, or we listened with enthralled interest to the melancholy Jaques, in the person of Mr. Fuller Mellish, delivering in masterful style the Seven Ages of Man, that the stage seemed animated with the true glow of life. Was it the stage direction in the first instance, or—what?

Mr. Cordoba's Orlando is interesting. He reads his lines very well; he has the airs of a finished actor, and he makes an excellent appearance; but he has yet to learn to translate Shakespeare into the vital force that he is in the hands of a master of his craft. He is acquiring the art, and as soon as he has outworn a certain restraint that holds him back, his natural temperament will show him the way to greater glories.

Mr. Mellish's Jaques is delightful. He presents the character from a rather lighter side than usual, and his cynicisms are not so deep-rooted that he has become sober, solemn and sour. Mrs. Boucicault plays Celia with a fair degree of assurance as well as charm; but beyond these the honors fall to the minor characters, notably the Adam of Mr. Barfoot, the Corin and William of Mr. Montesole and the Audrey of Lillian Thurgate.

The comedy is handsomely staged. The decidedly modern touch in the scenery is something of a novelty, apparently a compromise between the old school and that of Reinhardt, altogether a very picturesque production. Taking one consideration with another, Miss Anglin has an achievement to her credit, and the better class of theatergoers owe it to her and to themselves to accord her their generous support.

ACADEMY MATINEE

"Orange Blossoms"

An Idyl in One Act, by Roberto Bracco. Translated from the Italian by Dirce St. Cyr.

Signor Direttore Vannucci	John Mottus
Don Paola	Harvey Nichols
Ferdinando	Alan Foster
A Teacher	Everett Hove
Nina	Lelice Sencion

This little playlet, refreshing and breathing the great outdoors, offers very little scope for characterisation. It is a tale of unrequited love. Signor Vannucci, a principal of a school, secretly loves his pupil Nina who, however, bears no affection in return. When at last he endeavors to express his love, she runs away to meet Ferdinando, a peasant, with whom she is in love. Upon her way she has an accident in which she is rendered unconscious. The lover picks her up and carries her back to the school. There the principal makes a last effort to end the affair between the girl and the peasant, but to no avail, and the act ends with a curate, who was walking by, placing his approval upon the alliance. John Mottus acted the principal with dignity and with a certain repressed emotion that was effective. Lelice Sencion was attractive and wistful as the pupil. Alan Foster did not invest the peasant lover with as much force and picturesqueness as he might have done. Harvey Nichols and Everett Hove were effective as curate and teacher respectively.

"The Death of Tintagiles"

Tragedy in Five Acts, by Maurice Maeterlinck. Translated by Richard Hovey.

Tintagiles	Ruth Smith
Ygraine	Faith Cole
Bellangere	Olive Tell
Aglovale	Wade Boteler
Handmaidens	Louise Gilmour, Clara Thomas, Alma Tell

Although the programme announced this as the first performance in this country, The Death of Tintagiles was given once before, during the week of Dec. 2, 1913, at the Fine Arts Theater in Chicago. Mona Limerick played the leading role, Whitford Kane was Aglovale and Florence Brady appeared as Tintagiles. The story of the child who is stolen from his sisters by the handmaidens of the wicked old queen who desires his death, is carried out in the familiar Maeterlinckian manner, and places some unusual exactions upon the histrionic ability of the Academy graduates. Faith Cole invested the part of Ygraine with much emotion and sincerity, although she was disposed at times to make the part somewhat more corporeal than the author indicated. Wade Boteler's Aglovale was full of dignity and quite impressive generally. The Bellangere of Olive Tell won much approbation for artistic work. Ruth Smith made Tintagiles an exceedingly effective part, and Louise Gilmour, Clara Thoman and Alma Tell provided creditable interpretations of parts that were smaller, but that yet had much dependent upon them for the unity of the broad impression.

"THE CRINOLINE GIRL"

A Farcical, Melodramatic Comedy with Songs, in Three Acts. By Otto Hauerbach. Lyrics by Julian Eltinge. Music by Percy Wenrich. Produced by A. H. Woods at the Knickerbocker Theater, March 16.

Dorothy Ainsley	Helen Luttrell
Lord Robert Bromleigh	Herbert McKenzie
Smith	Joseph S. Marba
Marie	Augusta Scott
Richard Ainsley	Charles P. Morrison
Jerry Ainsley	Herbert Corthell
Alice Hale	Maidel Turner
Tom Hale	Julian Eltinge
Charles Griffith	James C. Spottswood
John Lawton	Walter Horton
Rosalind Bromleigh	Edna Whistler
William	Edwin Cushman

It has remained for Julian Eltinge to introduce to New York the fifty-seventh variety of drama. Just look at the description Otto Hauerbach has appended to the title. And to judge by the wild acclaim given to Mr. Eltinge at every appearance in anything from a minaret gown to normal trousers, he is the best actor in the world for comedy, melodrama, melodramatic comedy, farcical melodrama, farcical melodramatic comedy and farcical melodramatic comedy with songs. And thus does this handsome young star of many successful seasons in the Woods management provide himself with a baker's dozen of up-to-the-minute chances for success as opposed to the undivided tragic standby of the old-time stormer of barns. The Crinoline Girl gives Mr. Eltinge full opportunity to exhibit each facet of his polished surface. He finds occasion to change from one gown to several others—consecutively, of course—and otherwise exhibit his womanly charms to the complete satisfaction of all hands.

The story, which is a bit complicated for this lighter form of amusement that costs too much in typesetting to name again, begins with some separate groups of persons whose life histories are intertwined mainly because they live in the same Swiss hotel. The scene revolves about the suite of the wealthy American, Richard Ainsley, who seems to be a widower with one pretty daughter and one scapegrace nephew, who does as handsome is, and, with his uncle, certainly is susceptible to feminine charms. Dorothy, the daughter, loves and is appreciated by Tom Hale, a young American cursed with a taxable income, while Jerry, the nephew, is similarly involved with Tom's sister, Alice. And thereby hangs a tale. For Ainsley, Sr., objects to Tom's quondam auto ride with one Mlle. Gobette, on whom the Paris footlights flash, and by virtue of the family connection, to Tom's sister, Alice. However, thinking to dispose of Tom without trouble, he bids him earn $10,000 by his own wits, and then he may be considered on Dorothy's eligible list. The required money rises to view in the form of a reward of $25,000 offered by Ainsley for the capture of a crinoline girl and accomplices, who robbed Dorothy of her diamonds some time ago. This is where Tom begins his busy day. A corrupt lord, assisted by his sister in a crinoline, and a villainous Whiskerandos of a butler, begin to appropriate the family jewelry at intermittent cutting-off of the electric lights on the main line, while additional complications are provided in the forms of a foppish detective and his assistant of no type in particular. In a bet, Julian—I mean Tom—agrees to dress in his sister's gown. Following which he compromises old Ainsley so the old villain will grant him any favor at all, at all, captures the titian-haired girl in the crinoline, dresses in her gown and an opportune red wig, and so betrays the lord and the butler into confidences that place them in the custody of the detective and his assistant, and wind the other details into a triumphant finish. That is the story to the best of my knowledge and belief, and yet I feel there is something wrong, because there is a perfectly good newspaper correspondent, Griffith by name, who is left over in my version, with no place to fit in.

Mr. Eltinge is really very charming. There is no satire in that. He is one of the few (very scarce) female impersonators able to go through his specialty without rousing the disgust of a red-blooded man. His women are womanly and refined, and not sissybellies, which is the popular masculine idea of femininity. As a singer, his voice is pleasing to the ear—as it is at conversational pitch. The three songs were all credible compositions, with reservations. There is no real resentment that Mr. Hauerbach's cleverly written vehicle is altogether for the exploitation of Mr. Eltinge. He is worth it.

Herbert Corthell made the part of the nephew very funny. His comedy is mostly spontaneous, and, best of all, intelligent. Maidel Turner as Tom's sister is worth seeing for her own sweet self. She is a beautiful woman who, strangely enough, can deliver lines with animation, and laugh as though she means it. Walter Horton was the detective. It was not difficult to perceive that practically all of this consistent characterisation is the personal contribution of this excellent actor; and he was well applauded for it. Another sincere piece of work was the Ainsley of Charles P. Morrison. Much is to his credit for preventing the old man from vulgarity. Helen Luttrell was an effective daughter, and Herbert McKenzie properly hateful as the lord. That, I understand, is a villain's best praise. Joseph S. Marba, the butler, also comes in on that. James C. Spottswood and Edna Whistler are likewise worthy of mention for small parts adequately done.

John Emerson staged the production. The excellent scenery was painted by Dodge and Castle.

"ZAPFENSTREICH"

Military Drama by Franz A. Beyerlein. Irving Place Theater, March 10. Play Staged by Heinrich Marlow.

Captain von Bannewitz	Ernst Robert
Lieutenant von Heewen	Otto Stoeckel
Lieutenant von Lauffen	Rudolf Christians
Volkhard	Ernst Holmagel
Gustel	Rose Rahn
Helbig, sergeant	Willy Wahl
Michalek	Christian Rub
Spies, hussar	Curt Manthey
Klarchen Volkhard	Hansi Arnstaedt
Major Paschke	Hans Hansen
Rittmeister Graf Lechenburg	H. Marlow
Erster Kriegsgerichtsrat	Heinrich Matthaes
Zweiter Kriegsgerichtsrat	Louis Prasterius
Dritter Kriegsgerichtsrat	Paul Dietz
Der Protokollführer	Max Walther
Unterarst	Curt Manthey
Eine Gerichtsordonnanz	Eugen Keller

Period, 1902; place, Sennheim, a small Alsatian garrison opposite Belfort.

The management made another happy selection in reviving Beyerlein's interesting military drama, with which American playgoers have a scant acquaintance from an English version presented by Kelcey and Shannon under the title of Taps and in London under that of Lights Out. The house was sold out, upstairs and down, and the performance was of a character that revived the best traditions of the old régime which prevailed under the direction of the late Heinrich Conried. Judging by the spontaneous approval accorded the play, it is destined to share the popularity of Kasernenluft, which has had fifty-six performances this season and is still in the repertory—and this in spite of its long run nearly ten years ago. Again Director Christians has the role of the aristocratic young lieutenant, whose amour with Klärchen, the daughter of the grizzled old drill sergeant, Volkhard, ends so tragically at the hands of the father. In the adaptation the logical ending was sacrificed to a happy compromise, and the whole purpose for which the play was written was ruthlessly perverted. Interpreted even approximately with the sincerity and artistic finish of the Irving Place performance, Taps should have been one of the most notable events for which the American stage is indebted to the German. Even with a mere outline of the story in mind, our players could hardly put in a more profitable evening than to see Mr. Christians's corps of artists in this play, so rich in sympathetic interest, so moving in its wholesome pathos, so logical in its conclusions, and so appealingly interpreted.

Mr. Christians as Lieutenant von Lauffen and Miss Hansi Arnstaedt as Klärchen give a remarkable performance of the two leading characters. The latter has an opportunity to display the serious side of her art and wins an unqualified triumph by the simplicity and tenderness with which she characterises the girlish role. Especially sympathetic is her love scene in the second act, in which she visits Lauffen's quarters clandestinely, ending in the discovery of their liaison by young Helbig, who under the impulse of a devoted love for Klärchen bursts into the room and raises his hand against his superior officer, which precipitates the tragedy. The part of Helbig, too, is feelingly portrayed by Mr. Wahl.

Some of our stage-managers should witness the court martial of the third act and make a note of the unconventional character of this important episode. Instead of a lot of automatons in uniform, we get the true atmosphere of a military court and something of the inner spirit of the barracks. In the final act the incidents of the grizzled sergeant presenting himself in Lauffen's quarters at night to seek the satisfaction due him as the dishonored father of a dishonored daughter were graphically indicated, though in a somewhat too loud key on the part of Mr. Holsnagel as the veteran drill sergeant.

The dominant impression of this, one of the best performances seen in many years at the famous little playhouse, is one of unusual satisfaction by reason of its penetrating dramatic interest, its naturalness, unconventional quality and complete coordination of the artistic elements inherent in the play and the acting.

OTHER HOUSES

GRAND OPERA HOUSE.—Bruce McRae in Edgar Selwyn's play Nearly Married, is the current attraction. Supporting Mr. McRae are Jane Grey, Ruth Shepley, Mabel Acker, Rosamond Harris, Phoebe Bates, Mark Smith, Schuyler Ladd, John Westley, Robert Fisher, William Phinny, Harry Loraine, Delmar E. Clark and others.

BRONX OPERA HOUSE.—Ann Swinburne in Victor Herbert's opera The Madcap Duchess, is here this week. She is supported by a competent cast.

ROYAL.—The Clever Woman, by James Forbes, with May Robson in the leading role, is this week's bill. The cast includes Paul Decker, Edith Conrad, Evelyn Varden, Kathryn Clarendon, Geraldine Griffith, Ray Ardmore, and Walter Turner.

CENTURY OPERA HOUSE.—This week the long-promised operatic novelty, Tiefland, by Eugene D'Albert, is having its first representation in English, and with the best individual and collective talent of the Century organization. It is an excellent performance of an opera, based on Marta of the Lowlands, which has been exceptionally popular in Germany.

'FRISCO THEATER TROUBLES

Marie Dressler Refuses to Appear Because Her Manager's Pass is Dishonored

SAN FRANCISCO, CAL., March 9 (*Special*).—Trouble again brewed at the Gaiety (Sunday matinee). Miss Dressler refused to go on, so Marta Golden, of Ye Liberty Theater, came over and took the part. It seems the trouble came about because of the star's manager, Mr. Dalton, refusing to pay $32 for the use of boxes, that he gave to the son of Dr. Black and his friends, for the Saturday matinee. The star says that the management refused to let her hire the people on the stage, and wanted her to go to Los Angeles, with an inferior company. So, there you are again! The Candy Shop will come next with Rock and Fulton still the stars. A. T. BANNERT.

FOR LAURETTE TAYLOR

Hartley Manners Expanding Playlet, "Happiness," Into Comedy in Three Acts

The success of Laurette Taylor in Hartley Manners's playlet, Happiness, which she has been presenting at the Cort Theater on Friday afternoons, has induced Mr. Manners to rewrite the play into three acts. This will be Miss Taylor's next vehicle under Morosco management, and incidentally her husband's latest contribution to the American stage. In the play Miss Taylor will appear as Jenny, a shop girl who comes into the life of a society girl at a time when that young lady is out of touch with life, and reclaims her. The time of production depends upon the future prosperity of Peg o' My Heart, which continues with success unabated.

N. Y. IRISH PLAYERS

First Performance Given by New Association of People Interested in Celtic Drama

On Monday night at the Central Opera House of this city, the Irish Players of New York, an association of amateur and professional actors and actresses interested in stage representations of life on the Emerald Isle, gave the first performance since their organization. There was a new version of Robert Emmet and a one-act play called The Irish Attorney. In the company were Garry O'Boyle and David Fitzmorris, both professional players, and Dr. Peter T. Cunningham, whose stage name was Hugh O'Neill.

FRANK L. SHORT IN "ROBIN HOOD"

Frank Lea Short has just signed a contract for the production in the open air during the coming Summer of Robin Hood by Owen Davis. Mr. Davis has used the Robin Hood Ballads as a basis for his dramatisatioin. The open-air tour of the Frank Lea Short company will begin on May 6 at the University of North Carolina at Chapel Hill.

PROSPECTIVE NEW PRODUCTIONS

"PANTHEA" AT BOOTH

Replaces "Omar," Which Goes Back to Lyric—Blanche Ring on Road

The new play by Monckton Hoff, Panthea, that has been in rehearsal under Shubert management, will be produced at the Booth Theater on March 23, with a cast headed by George Nash and Olga Petrova. To make room for it, Guy Bates Post in the Tully and Buckland production of Omar, the Tentmaker, now playing at the Booth, will move back to the Lyric Theater, where it originally opened in New York, at the end of the current week. Blanche Ring leaves the Lyric to open in Brooklyn with When Claudia Smiles. The Red Canary, originally scheduled for the Lyric, is again indefinite as to its bookings.

Supporting George Nash and Olga Petrova in Panthea will be Milton Sills, Frank Hatch, Grafton Williams and others. Conway Tearle, who was originally announced for this production, is not included in the latest cast, being in the support of Grace George in The Truth, which is to be revived by Winthrop Ames at the Little Theater. Panthea is being staged by J. C. Huffman.

AT PRINCESS TO-NIGHT

"Marrying Money," by Peset and Marburgh, Deferred at Theater of Thrills

On account of a number of new productions opening on Monday night, the Shuberts decided to postpone the new play at the Princess Theater until to-night. With this play, Marrying Money, the policy of the house will be temporarily altered. Instead of thrillers, there will be this comedy of two young people who are persuaded to elope, each in the belief that the other is enormously wealthy, but in reality being penniless. When the disillusionment comes, they decide to make the best of things and get along very well.

The cast engaged includes William Roselle, Will Deming, Edward Emery, Ernest Coesart, Stanhope Wheatcroft, Alfred de Ball, George Gaston, Joseph Rieder, Nan Campbell, Jesaline Rogers, Juliette Day, Amelia Mayborn, Mary Parker and others.

A. Washington Peset and Bertram Marburgh are the authors. The former is a native of Peru, educated at Harvard with a supplemental course on the drama under Professor Baker, son of the Peruvian minister, and himself secretary of the Legation in Washington. The latter is an actor.

"THE SQUEALER"

Selwyn and Company to Make Preliminary Production of A. E. Thomas Play in Boston Soon

The new play by A. E. Thomas that was accepted by Selwyn and Company within thirty-six hours after it was submitted, has been named The Squealer. It is not Marie Claire, as was originally surmised, another A. E. Thomas play that was accepted for production by Klaw and Erlanger some time ago, and is still to be tried out by them.

The Squealer is to be staged at the Plymouth Theater in Boston within two weeks. Members of Within the Law and Under Cover companies will take part in the production, the cast including Jane Cowl, William Courtenay, Orme Caldara, Lucille Watson, Wilton Taylor, De Witt Jennings, William B. Mack, Lola Fisher, and Ralph Morgan.

SUPPORTING COLLIER

Cohan and Harris Surround Comedian with Capable Company for Spring Tour

Arrangements for the opening of William Collier in Forward March, the musical play, are spinning along merrily, and it will not be long before the tryout takes place. In the company which supports Mr. Collier in his return to the musical comedy stage, are Reine Davies, Fred Walton, John Hendricks, Franklin Farnum, Paula Marr, William Keogh, and Jack Klendon. Sam Forrest is directing the production. James Gorman is in charge of the dancing numbers.

Forward March is the musical version of the dramatisation of F. Anstey's novel Love Among the Lions, made by Winchell Smith, and produced by Charles Frohman in 1910 at the Garrick Theater. In the cast at that time were Jane Oaker, Wallace Eddinger, Ernest Lawford, Zelda Sears, and Frank T. Daniels, among others. The present version has book and lyrics by Winchell Smith, John Golden, and Frank Craven and music by John Golden.

A Spring tour out-of-town will begin at the end of this month, and the New York premiere will take place next Fall.

BILLIE BURKE'S PLAY

She Will Act Jerry in Comedy by Catherine Chisholm Cushing, at Lyceum, March 26

Charles Frohman has decided that Billie Burke shall play a Spring season at the Lyceum Theater, similar in all respects to her Spring engagement last year in The Amazons. Accordingly she has begun rehearsals in a new play immediately after her recent Boston engagement, for an opening here on March 26.

The new piece is a comedy in three acts, by Catherine Chisholm Cushing, author of Kitty MacKay and A Widow by Proxy, entitled Jerry. The scenes are laid in suburban Philadelphia, most of them out of doors in the Spring of the year, affording Miss Burke opportunity for a variety of costumes, including blue pajamas.

Miss Burke's projected California season will probably be postponed until next August. Beside Miss Burke, the company will include Shelly Hull, Allan Pollock, Lumsden Hare, Thomas Reynolds, William Thornton, Gladys Hanson, Alice John and others.

NEW "ZIEGFELD FOLLIES"

Latest and Most Elaborate Edition Arranged to Open in Atlantic City on April 13

Florenz Ziegfeld, Jr., has practically completed elementary work on the newest volume of the Ziegfeld Follies, and if everything goes as smoothly as is expected and hoped, the initial production will be made on April 13 at Atlantic City.

With elaborate scenery and lighting effects, and a large aggregation of pretty girls, together with an imposing collection of principals, this is said to be an offering more ambitious than any before. Gertrude Vanderbilt is already engaged for the cast, as is Leon Errol, who will have charge of all of the musical numbers. Then Bert Williams will probably forget the prospective Klaw and Erlanger Robinson Crusoe long enough to come back to the management that loaned him in the first place.

"THE IDOL BREAKER"

Edith Wynne Matthison and Richard Bennett Combine for California Production

Edith Wynne Matthison, wife of Charles Rann Kennedy, the playwright, has just returned home from Milwaukee, where she went to confer with Richard Bennett, who was playing there in Damaged Goods. The object of the meeting was to complete a co-starring arrangement whereby the two players are to appear in Charles Rann Kennedy's latest play, The Idol Breaker.

Provided all goes well, this play will be presented early in July at the open air Greek theater at Berkeley, Cal. Things continuing to go well, The Idol Breaker may be used to follow the proposed Bennett production of Maternity at the Fulton next season, with Miss Matthison still in the leading female part.

"PHILANDERER"

Ames to Keep Shaw Play at Little Theater Till March 28—Cast of "The Truth"

In response to a cabled message from Granville Barker, Winthrop Ames has decided to keep The Philanderer on at the Little Theater until March 28. This will be one week longer than originally intended, it having been planned that the company would return to London on March 21.

The revival of Clyde Fitch's The Truth will follow as scheduled on Easter Monday. Grace George still heads the cast, and in her support are Zelda Sears, Ferdinand Gottschalk, Isabel Irving, Conway Tearle, Sydney Booth, Fanny Harris, Lionel Hogarth, and Guthrie McClintic.

"THE THIRD PARTY"

Shuberts to Present Swan's Adaptation of "The Chaperon," with Taylor Holmes

It is reported that the Shuberts are making active preparations to present a comedy new to this country, called The Third Party. It was originally presented in London as The Chaperon. The American version is being made by Mark Swan. Taylor Holmes, who lately appeared in Oh, I Say! will probably be featured in the production, while a cast of well-known players will appear in his support.

"PETER PAN" MATINEES

Maude Adams to Give Performances to Make Up for Intended Revival at Xmas

Maude Adams will present Sir James Barrie's Peter Pan for a few special matinees during the Easter holidays. The Legend of Leonora will be given as usual during the evenings. This arrangement is in accordance with an announcement made at the close of the first half of the season, that Peter Pan would be shown again in New York to make up for Miss Adams's inability to follow out her original plan of presenting the fantasy at Christmas time.

"DUNDREARY" REVIVAL

E. H. Sothern to Close Career with Part Made Famous by His Father Years Ago

Following E. H. Sothern's reported declaration that he would retire from the stage at the conclusion of the season of 1915, came an announcement that he would revive Lord Dundreary, as developed from Tom Taylor's play, Our American Cousin, by his distinguished father. The production is to be made in remembrance of the elder Sothern. This, however, does not affect his scheduled performance of Justin Huntley McCarthy's new romantic play, Charlemagne, at the Garrick Theater, Chicago, on April 20.

MISS MAYO'S PLAY

"The Lookers-On," Dealing with Social Climbers, to Be Produced by Selwyns

Margaret Mayo Selwyn, author of Baby Mine and Polly of the Circus, is putting finishing touches to a new comedy called The Lookers-On. It will be produced by Selwyn and Company probably next Fall. Negotiations are now in progress between the producing firm and a prominent actress for the leading part. The play deals with the rapidly increasing class of newly rich Americans, who believe their wealth will prove an open-sesame to the doors of the smart set.

U. S. P. AND L. DINNER

An organisation dinner was given to the department heads of the Eastern office of the United States Printing and Lithograph Company at the Hotel McAlpin on February 21. The dinner was an appreciation of the excellent work done by the various heads of the organisation, which resulted in a very prosperous year. Gentlemen so honored were H. A. Dickie, G. L. Johnstone, A. W. Hutaf, J. C. Trauth, and H. C. Gennerich. A feature of the occasion was a twenty-four-sheet newspaper called *The Organisation Bee*, the pages of which held good-natured caricatures of everybody concerned and a few more. E. J. Doolittle, assistant manager of the theatrical, motion picture and circus department was considered from two elevations.

SOCIALIST PRESS CLUB PLAYS

On March 28, at the Berkeley Theater, the Socialist Press Club will present four one-act plays, two of them by its members and the others translated from two well-known modern dramatists. Members of the club will take part. The titles of the plays are, The Saving of Martin Greer, by Rose Pastor Stokes; A Night in Subterranea, by George Bronson Howard; Pariah, by August Strindberg, and A Bear, by Anton Tchekov.

The object of the Socialist Press Club is to aid the Socialist newspapers and magazines of the country by bringing them in closer touch with writers and artists in sympathy with Socialism.

The president is Charles Edward Russell.

BENEFIT FOR FIRE SUFFERERS

In consequence of the disastrous fire in West One Hundred and Thirty-fourth Street, March 11, over sixty colored families were rendered homeless. Most of these families are very poor and did not carry insurance on their household effects. In order to aid them Johnson and Fluggelman, managers of the Lafayette Theater, on Seventh Avenue near One Hundred and Thirty-second Street, have arranged a benefit to be given at the Lafayette Theater on Wednesday evening, March 18, when an exceptionally big vaudeville bill will be presented and the entire proceeds turned over to a fund for the sufferers.

K. AND E. ON TICKET SPECULATION

The following statement was issued from the offices of Klaw and Erlanger, over the firm's name, March 14:

"The Anti-Ticket Speculating bill is placed in this programme so that the theatergoers who have suffered through the nuisance and evil of ticket speculation may place the blame where it properly belongs, as it is our firm belief that this act, if passed and enforced, would absolutely eliminate ticket speculating and confine tickets to the box offices of theaters, where they should be to be sold to the public; and we do not believe any other measure now before the Municipal or State law-making body would be effective."

DICKIE DELARO DIES SUDDENLY

Dickie Delaro, who was playing Mrs. Carr in Cohan and Harris's Stop Thief, died in a Milwaukee hospital March 7, from the effects of an operation. Miss Delaro had been with Cohan and Harris for four years. It will be recalled that she appeared prominently in George Ade's The Little Millionaire. In private life Miss Delaro was Mrs. D. B. Schuyler. Her home was in Philadelphia.

THE NEW HAMMERSTEIN HOUSE

Oscar Hammerstein's grand opera house at Lexington Avenue and Fiftieth Street, New York City, will make a specialty of spectacular melodrama in the event that he is prevented from producing grand opera there by his contract with the Metropolitan Opera House.

LEE SHUBERT FOR EUROPE

Lee Shubert leaves on his annual trip to Europe March 28, two months earlier than usual. This, in consequence of the unusually flourishing condition of the Shubert houses here and elsewhere.

FAY TEMPLETON ENGAGED

Fay Templeton has been engaged to sing Little Buttercup in the revival of Pinafore at the Hippodrome. The alternate contralto in the part will be Josephine Jacoby.

STAGE NOTES

A third company of Seven Keys to Baldpate has been organized to tour the country.

THE MIRROR is given a tip that the stork is shortly expected in the family of Halcyon Bissonette, of the Lillian Mortimer company.

The 200th performance of George M. Cohan's dramatization of Earl Derr Biggers's novel, Seven Keys to Baldpate, took place March 5 at the Astor.

William Hurlbut, author of The Man Who Would Live, his latest play dealing with American life, soon to be produced at Atlantic City, is also the producer of the piece.

Charles Compton has been engaged as juvenile for the Alcazar Theater, San Francisco, to open with Herbert Kelcey and Effie Shannon in Years of Discretion.

Ernest Milton will play Boris Andreieff, the young Russian musician, in the forthcoming production of Potash and Perlmutter in London.

Benjamin F. Blanchard, who arranged the American version of Damaged Goods now on tour with Richard Bennett, is soon to have a one-act farce produced, entitled My Hero.

The Stage Children's Society, of which Lee Shubert is honorary president, will hold a tango tea and dance on April 18 at Biltmore Hall. Most of the stage children now employed in New York will participate.

Mr. Campbell Gollan returned last week on the *Caronia* from Italy, where he has been doing some special work for George Kleine at the Ambrosia studios in Turin and Naples.

Lillian Mortimer closed her season in Columbus, O., on Monday, March 16, and is passing a few months' vacation in New York prior to her return West, where business interests require her presence.

The one thousandth performance of Charles Klein's play, Maggie Pepper, in which Rose Stahl has starred from the beginning, was celebrated March 13 in Winona, Minn.

Raymond C. Hudson, house manager of the Majestic Theater in Portland, Ore., has sent word from Los Angeles, where he is spending a vacation, announcing that he has taken out a license to wed Miss Lucille Browning, of that city.

Donald Macmillan and Dorothy Gray closed a twenty-five weeks' engagement at Jiminy Jinks and Maggie with Baby Mine, Feb. 14, and were immediately engaged for the Hunter-Bradford Stock, Mishler Theater, Altoona, Pa.

The City Opera House, of Shelbyville, Ind., which was under the management of F. J. Remsbush of this city, is dark, his lease having expired January 1. He did not care to renew the same. No new manager has been appointed by the city council as yet.

Jess Dandy, who followed John W. Ransone in the part of Hans Wagner in The Prince of Pilsen, and is also well known in vaudeville, has been engaged by Oliver Morosco to create the part of Schlesinger in Auction Pinochle, when presented in English in Los Angeles.

Mrs. Frances W. Schanniger (nee White), whose stage name is Frankie McCoy, visited THE MIRROR to announce that she has obtained an absolute divorce, through her attorney, F. N. Gilbert, from John M. Schanniger, and is now at her home, 10 Columbia Avenue, Binghamton, N. Y.

M. T. Middleton, general manager for the Heuck Amusement Company, Cincinnati, has resigned his position with the Heuck interest. Mr. Middleton was formerly manager for Wagenhals and Kemper, New York. Health consideration is given as the reason for his withdrawal from active affairs.

An exhibition of Matilde de Cordoba's dry point portraits in color opens March 18 at Goupil's, and will continue for two weeks. Miss de Cordoba is a sister of Pedro de Cordoba, of William Faversham's company. At the same time Miss de Milner's exhibition of etched landscapes in colors, some of which were etched at Dove Cottage at East Langston, will be shown.

On March 30 an "entente cordiale" performance of The Midnight Girl between German and English actors will take place at the Forty-fourth Street Theater. Adolph Philipp will play in English the part of Criquet, now being done by George Macfarlane, and Greta von Mayhof, Mr. Philipp's German prima donna, will appear in English as Helene, the role now assumed by Margaret Romaine.

The Washington papers mentioned Beatrice Mershon as playing Princess Theonis in the Savage production of The Maids of Athens, although she was not in the cast. Her name had been retained on the programmes by the management because it was too late to change the printing. She gave her notice after the opening night at Atlantic City, and left the company next morning. An understudy took her place.

Elsie Janis and Montague Glass sailed on the *Lusitania*, for Europe, March 5. Miss Janis was accompanied by her mother. She will appear in the Palace vaudeville theaters, in London, in a sketch entitled A Demi-tasse of Comedy. Mr. Glass will assist in the London production of Potash and Perlmutter. Michael Morton was another passenger. He will arrange for the preparation of his play The Yellow Ticket in the British capital.

ESTABLISHED JANUARY 4, 1879

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CANADIAN COPYRIGHTS

MISS MAUDE LEONE, who has recently been playing a stock engagement in Vancouver, B. C., and appearing in a dramatization of Within the Law, which she writes was dramatised from "the book" by her manager, MR. LAWRENCE, has been warned by the owners of the play, and appeals to THE MIRROR to clear up a general misapprehension under which other players are obviously laboring with regard to the copywright situation in Canada.

It is apparent that MISS LEONE acted in the play under an innocent delusion and in entire ignorance of having thereby incurred the resentment of the American managers who own the copyright.

For the benefit of others as well as MISS LEONE, the old fact may be restated here that Canada has refused to enter into a copyright arrangement with the United States. In the absence of such a treaty, Canadian managers have been purchasing unauthorized copies of American successes for a trifle and presenting them without paying royalties to the authors and owners.

To do this they undoubtedly have the law on their side, but no moral warrant; and it is, perhaps, quite natural that American owners of copyrighted plays which are thus pirated should take steps to protect themselves by warning Americans appearing in their plays in Canada against doing so in future under whatever penalties they can devise.

As Within the Law is not a dramatization of a book, but as the book, if there is such a book, must have been novelized from the play, it is apparent that MR. LAWRENCE'S stage version was made from a book novelized from the play.

But whether this was the case or not, no manager is, morally at least, authorised to dramatize a copyrighted novel without the consent of the author. The right of dramatization is vested in the author of the book in every country with which the United States has a copyright treaty, including England, Germany, France, Austria-Hungary, and many other countries. A few years ago American managers were not too scrupulous, it must be confessed, in appropriating freely the comic operas which came from Vienna, and this continued until the phenomenal success of The Merry Widow started an agitation which resulted in a copyright treaty with Austria-Hungary.

At the same time, American managers in most instances voluntarily paid royalties to the Viennese composers for the use of their works in English—which is more than the Canadian managers are doing as regards American authors. Summed up, the question whether American plays may be produced in Canada without an accounting for their use, must be answered in the affirmative; the dramatization of copyrighted American novels comes within the same category. Whether those engaged in the performance of copyrighted plays, or plays made from copyrighted novels, can afford to defy such retributive measures as the Associated Managers of America can apply in the way of discipline, is a matter for them to decide themselves. Of course, MISS LEONE is in no sense an offender, beyond appearing in her professional capacity in an unauthorized play produced by her manager, and in complete ignorance of the facts.

If Canada were itself a victim of American play pirates, there would soon be a copyright treaty as a matter of sheer self-protection; but Canada is singularly behind the United States in creating playwrights.

"FREEDOM TO EXPERIMENT"

WHAT all this talk of ARISTOTLE amounts to—and not of ARISTOTLE alone, but of SCRIBE and SARDOU and SARCEY and DUMAS pere and DUMAS fils and GOETHE and LESSING and BRUNETIERE and LE BON, with their dicta that drama must be shown and not heard, that it must present life "highly colored," that it must be cut to the measure of the dullest and laziest spectator, being a function of the crowd, et cetera, et cetera—is a gigantic conspiracy against progress.

From ARISTOTLE to STEVENSON, every writer on the theater has laid down his "must" about it. Whereas the need of the theater is freedom to experiment.—*P. P. Howe.*

With equal "freedom to experiment" the Cubists have produced monstrosities, and man milliners are taking liberties with the female form divine that would startle the Sphinx. All art is subject to rules of form, the drama no less than the dance, sculpture, painting or poetry. And form is precisely the most difficult element of art.

Too great freedom in experimentation destroys the symmetry, the beauty of art. It is the imperative "must," within whose restrictions the genius of BYRON, SWINBURNE, as well as GOETHE, SHAKESPEARE and DUMAS, finds the expression of art.

The well-made play is condemned by those who can't write one. The term does not mean that the dramatic impact must come at the end of the third act in a four-act play, or that the normal rules of the drama may not profitably be disregarded in certain cases; but the rules of the constructive art of dramatic writing have been deduced from the laws which govern the best art we have in dramatic construction, from AESCHYLUS down to AUGUSTUS THOMAS. IBSEN respected these laws; likewise do GALSWORTHY and BRIEUX regard them. By greater freedom we can mean only freedom of thought and of theme—not of form, which is inviolable.

BOOK REVIEW

PEACH BLOOM. Play in Four Acts. By William Northrop Morse. New York: The Sociological Fund of The Medical Review of Reviews. $1.00.

A play that is frankly a contribution to the propaganda of any vital question of the day, is bound to come to judgment through the individual view. Particularly is this true of a play like Peach Bloom, that, sincere though it undoubtedly is, yet conflicts with the attitude of certain people that publicity given to particular shame of society at large, does more harm than good, and that the true remedy for evil is to preach the doctrine of good.

In a very considerable sense, Peach Bloom takes this optimistic stand. It is not just "another of those white slave plays," directed primarily toward legislation for the punishment of procurers, but appeals to the more primary matter, being, to quote the subtitle, "a play to arouse all earnest people to the perils of ignorance in girls." There are two most commendable things about it. Mr. Morse has suggested a remedy (in the play and not in a preface), for the evil condition he shows, and has so contrived his plot that the heroine, while threatened with unspeakable degradation, yet comes from her great trial unscathed.

Hildegarde Morris, a young girl who has been raised well, but in ignorance of the pitfalls set for those of her kind, shelters a strange woman under her umbrella, only to be lured into a side-street by the woman, who turns out to be a "Madam" of a disorderly house, and locked in for the especial use of a moneyed degenerate named Flint. Eric Hamilton, who loves Hildegarde, comes to the house drunk, and after several incidents of thrilling kind, rescues her. Flint is killed by a fall over a cliff, and Hamilton's testimony serves to convict the "Madam."

Admiration must be expressed for Mr. Morse in that having essayed the dramatic form for the conveying of his message, he has not been insensible of its obligations. As a play Peach Bloom is a melodrama, fast moving—a bit too fast now and then—purpose rather obvious at times in lines not strictly personal, but on the whole well constructed and therefore quite smooth running. On this score it is not to be wondered that John Cort said he would have produced it had it been presented earlier, before police interference made such efforts more sensational than beneficial, or yet that more recently still, another manager wanted to present it on the "dollar time."

Whatever the attitude of persons reading this play, they cannot fail to be impressed by the earnestness of the author, that is radiated from every part of it.

JOE TAYLOR, BARNSTORMER; His Travels, Troubles and Triumphs During Fifty Years, in Footlight Flashes, by J. H. Taylor. Illustrated. New York: William R. Jenkins Company, 1913.

This is a running narrative, recounting experiences such as only a member of the theatrical profession could pass through, live and continue his endeavors so long as its author did—experiences which include everything from the comic to the tragic, in all their realism. Starting out as a performer while still in the tender years "between three and five, when he was stood on the counter at Sargent's Corner and told to sing," the narrator in his long career ran the gamut of all that is likely to happen (and does happen in his case) in the lifetime of a disciple of Thespis. Joe Taylor tells, in his own quaint way—he states in the very beginning of the Preface that he does not expect the book to stand on its literary merits—tells enough to keep the reader interested throughout the 248 pages. He takes you, at a very early period of his career, with him to the Pacific Coast via Panama, then to the Sandwich Islands, and on eastward, to the China Coast and back. Pioneers and pioneering in the "show" business, as well as in other pursuits, offer an especial zest to those who enjoy reading of things primitive and elementary. Indeed, in this regard particularly lies the especial interest of "Joe Taylor, Barnstormer." And then, for the members of the burnt cork profession, the book should possess an especial feature of attraction (more particularly to the elder ones) because of its intimate recitals about themselves and companions, many of whom have passed into the beyond. But above everything else is the little book noteworthy for its disingenuousness, though fault may be found in so far that frequently a promising story is abbreviated just at the point where it becomes interesting, leaving too much to the imagination.

EDITOR'S LETTER BOX

J. F. JONES, New York.—Halton Powell's office is No. 904 Majestic Theater Building, Chicago.

MISS M. W., Bronx, N. Y.—Put your question direct to Mr. Hal Clarendon. He is now with the Famous Players.

G. O. DONNELL.—Stephen Grattan is at liberty. His address is Hotel Richmond, No. 70 West 46th Street, New York.

K. C. D., Union City.—The play, The Street Singer, in which Florence Bindley appeared, is controlled by B. E. Forrester, 116 West 39th Street, New York.

E. O. WHITMAN, Buffalo.—Mabel Howard has retired from the stage and is living with her mother, in the Navarre building, Walnut Hills, Cincinnati.

READER, Philadelphia.—1, We prefer not to answer questions about divorced wives and husbands. 2, We do not answer questions of this nature. 3, Which Miss Ainsley? 4, Warda Howard is not playing anywhere at the present time.

M. LOUISE STRONG, Jackson, Mich.—Send to J. B. Lippincott, publishers, Philadelphia, for the Variorum edition of Macbeth, which will give you all the information you require regarding history, traditions, professional productions, etc. Although the cost is $4, it is worth the price twice over.

ELINOR V.—1. Julia Marlowe and E. H. Sothern were married in London, Eng., Aug. 7, 1911.—2. There are two actresses named Helen Holmes, one of whom is playing in motion pictures with the Kalem Company. Her photograph appeared in the DRAMATIC MIRROR some months ago. The other's present whereabouts is not known to us.

A CONSTANT READER.—Here are the names of the ladies who appeared in the original production of Snow White in New York, Nov. 7, 1912: Ada Boshell, Marguerite Clark, Elaine Inescort, Madeleine Fairbanks, Harriet Ingalls, Jeannette Dix, Dorothy Pryor, Marion Fairbanks, Madeline Chieffo, Marie Stanley and Dorothy Farrier. What changes occurred in the personnel of the company ere it reached Washington, D. C., in November, 1913, we do not know, since such changes are constantly going on during a long season.

D. P., New York.—Irene Fenwick was born in Chicago in 1888. Her first appearance on the stage was made in the chorus of Peggy from Paris, under Henry W. Savage's management, in which she remained but three weeks, being understudy, and getting her opportunity to jump in as a principal at the end of that time. She then retired, but returned again at the end of two years, playing the ingenue part with Lulu Glaser in Just One of the Boys. Her metier, up to this time, was dancing soubrette. As such she began her career. Then Charles Frohman engaged Miss Fenwick to appear in The Brass Bottle; next she was seen in The Speckled Band and after that in a revival of The Importance of Being Earnest, in which she made a distinct hit. Her next opportunity came in The Zebra, and the following year, 1912, she was back under Colonel Savage in The Million. Cohan and Harris then chose her for the leading female role in Hawthorne, U. S. A., after which she played the Chorus Girl, Kitty May, in The Family Cupboard, and now she is attracting more than ordinary attention as Ruth in Along Came Ruth, at the Gaiety Theater.

ADMIRES "THE MIRROR"

Editor DRAMATIC MIRROR:

SIR.—Allow me to offer my somewhat belated congratulations upon your annual number which, I think, is the best you have issued thus far in your career. I may also add that readers of THE MIRROR will, I am sure, unanimously decide that THE MIRROR under its new régime is going to be infinitely better than of yore; although to my mind it always was a thing apart from other theatrical publications. THE MIRROR is not a publication of interest; it is a necessity. And the profession knows and loves its MIRROR almost as much as it loves the unique scent of cold-cream!

You hold THE MIRROR up to the people of America, and you must be proud to think your work for a progressive, vital paper has not been in vain.

Yours faithfully,

HARCOURT FARMER.
THE IRVING PLAYERS.

MONTREAL, CAN.

On the Rialto

Irene Fenwick, Ouida Bergere, Mary Nash, maxixe, tango, mandarin and other new steps were all mixed up at a "mandarin dance" which took place at Reisenweber's one night last week. Many other representative members of the New York stage were present, with an admixture of swelldom.

This is how Will Brumby in the St. Louis *Republic*, designates them: "The radiant Russell, the delightful Templeton, the chic Held, the irrepressible Dailey, the gorgeously humorous Warfield, the deft and alert Collier, the language-shattering Bernard, the suave and masterful Rose, the ludicrous Mann, and the sepulchral Hopper."

Mr. Neil Kenyon, who recently returned to London from a successful tour of the United States, gives his English professional friends a "tip" through the London *Era*. It is cheaper and better, he says, for acts carrying their own scenery to have their sets made in America to await their arrival, rather than to entail heavy Custom duty by taking with them the sets they use in this country.

Obituary notice: "The stage Irishman is dead. Bernard Shaw killed him." Canon Hannay, the author of General John Regan, delivered the funeral oration before the Royal Institution in London. He said that "Englishmen and Scotchmen did not object to being caricatured but the Irishman objected strongly, because he had not such a good opinion of himself as the others had," and advised them "to rise superior to this national vice of humility."

The Irving cottage in Irving Place, corner of Seventeenth Street, once the property of Washington Irving, has become the home of the new Authors' League of America. The League, which is only about one year old, has outgrown its old quarters at 30 Broad Street. Its membership consists of some 650. In this cottage Irving wrote his life of Goldsmith and prepared the notes for his life of Washington. Elsie de Wolfe occupied the house in recent years.

As a golden reminder of the one-night run in New York of the play of Judas, its author, John W. De Kay, presented Sarah Bernhardt (for whom the play was written) with a solid gold pen. Now the manufacturer of the pen, who is also a decorator—and apparently no slouch of an entertainer—sues Mr. De Kay in the London courts in the sum of $15,000 as the cost of entertaining Madame, including price of the pen. The plaintiff's name is Callow. Sounds significant.

Mrs. Dorothy Usner Baxter, a well-known American, recently presented Damaged Goods in London at a private performance given at the Little Theater under the auspices of the Society for Race Betterment, and receives a glowing tribute of admiration from John Palmer in the *Saturday Review*. The play is under the ban of the censorship and is performed only in private. Each programme contained a blank petition to the Lord Chamberlain for the public production of Damaged Goods.

Some more American favorites have entered the ranks of successful visitors to London, Clifton Crawford, Lew Hearn, Bonita and Muriel Hudson, all in the Paul Ruben's musical play, After the Girl. And Pauline Chase, after eight successive seasons and 1,200 performances of Peter Pan, declares she will never be seen in the part again, having "grown up." But The Attack, with Martha Hedman, has not been a success, while Chester Bailey Fernald's comedy, The Pursuit of Pamela, is to be withdrawn after upward of one hundred performances. The Argyle Case has been secured for London by Fred. Terry, but no date has been announced.

Falk, the photographer, has to make way in the face of building operations on the site of his studio on West Thirty-third Street, and is looking for a small and dainty location for his art shop; and that will probably mean that he will have to dispose of his famous Jefferson mantelpiece to some lover of theatrical art curios. The original of the mantel was made for Joseph Jefferson in bronze, and shows the celebrated comedian in three of his characters. A replica was made for the late President Cleveland, who was Jefferson's intimate friend; another is somewhere in England, and the other is at the present Falk studio, where it occupies a conspicuous place in the reception room.

"Frankly, New York methods with musical-comedy do not fit my ideals at all," Mr. Robert Courtneidge declared on his return to London. "The symmetry of the thing, the interest of the story, is ruthlessly sacrificed to anything in the way of a popular song, or a 'smart' chorus girl evolution which it occurs to the stage-manager to interpolate. You get a mass of the incongruous and the incoherent. I saw two popular favorites of the moment, Sari and Adele, but in one case thought the music too good for the book, while in the other case the book was too good for the music. I was much impressed by two quaint, characteristic comedies, Potash and Perlmutter and Seven Keys to Baldpate, which may please here, too, in proper circumstances. The idol of the hour in New York is, I may tell you, Cyril Maude in Grumpy."

DANCER COLLAPSES ON STAGE

COLUMBIA, S. C., March 12 (*Special*).—Ethel Amorita Kelly, with Ziegfeld's Follies, 1914, while doing the "Cupid Dance" last night, severely sprained her ankle and crumpled to the floor with a suppressed scream. The curtain was rung down on the act and a physician in the audience hurried to her assistance. Dr. Adams afterwards said that it would be many weeks before Miss Kelly could dance again. She left the company and proceeded to New Orleans, where she will recuperate and rejoin the company, later in the season.

J. D. DIAL.

DARTMOUTH DRAMATIC ASSOCIATION

The Dartmouth Dramatic Association, on March 14, gave a pretentious reproduction of Maeterlinck's The Intruder, on a triple bill with Copy, a one-act newspaper play by Kendall Banning, and a sketch entitled Prom is Coming. During the Easter recess the association is planning a week's engagement, in both Boston and New York, in George Bernard Shaw's The Devil Disciple. Walter F. Wanger, the undergraduate manager, is the producer. The scenery and costumes for the Maeterlinck play were especially designed by Livingston Platt.

SHAW'S "PYGMALION"

The Irving Place Theater has the distinction of being the first playhouse in America to present George Bernard Shaw's unique comedy, Pygmalion, which though written in English, has never been presented in English, but has made a strong impression in Vienna and Berlin. The first performance takes place next week, Hansi Arnstaedt, now playing here as a guest from Berlin, appearing in the title role. In London the first English performance will be given by Sir Herbert Tree.

DESIGNED KYASHT COSTUMES

When Lydia Kyasht began her engagement at the Winter Garden in new dances there was not a little comment upon the beauty of her costumes. They were designed by Samuel Zalud, of the firm of Gould and Company. This concern also designed and executed all costumes and wigs used in the Chase and Everall production of Madame Moselle.

GRACE FILKINS ASKS $10,000

Grace Filkins began suit for $10,000 damages against the New Era Producing Company, in the Supreme Court of New York, March 9. The action alleges that the company failed to keep an agreement to give plaintiff the part of Mrs. Flower, in The Rule of Three. Miss Filkins asserts that she called the attention of Joseph P. Bickerton, president of the company, to the manuscript, that the play was accepted on May 8, 1913, and that she was engaged to play in it at the salary of $300 a week.

NEW VAUDEVILLE HOUSES IN IOWA

IOWA FALLS, IA. (*Special*.)—Sioux City is to have a new vaudeville theater which will cost in the neighborhood of $125,000. The project is headed by John Reigger, of Sioux Falls, South Dakota.

The Packard Theater at Cedar Falls, Ia., is being remodeled into a vaudeville theater, and will open about April 1.

FRANK E. FOSTER.

RINGLING BROS.' SEASON OF 1914

The Ringling Brothers circus opens its season at the Coliseum, Chicago, April 11. The new spectacle this season will be Solomon and the Queen of Sheba, with 1,250 characters.

THEATER BURNED

The Howard Opera House Building, at Baldwinsville, N. Y., was destroyed by fire, March 1. The flames spread to adjoining buildings, causing a total loss of $75,000.

STUDENTS GRADUATED

Dramatic School Graduates Listen to Speeches by Cyril Maude and Blanche Bates

The graduation exercises of the American Academy of Dramatic Arts were held Friday afternoon at the Empire Theater. Diplomas were presented to twenty-six members of the graduating class, of which three were from the Pacific Coast and one from England. Franklin H. Sargent, the president of the Academy, presided. Cyril Maude and Blanche Bates delivered interesting addresses.

Miss Bates gave the graduates advice how to succeed on the stage. "First and foremost," said she, "make your voice clear and distinct; stand only for correct pronunciation. It is the only thing that differentiates between us and motion picture actors. If we do not give the difference of that two dollars' worth in our voice, what is to become of us? We owe the theater something, and that is to carry on the ideals of the theater, to make it decent, finer and bigger. Managers have to have their bread, and unfortunately they are opening their theaters for social sores—and we don't want them. Stand for decency, truth and beauty, I say the actor's art is the highest art, and if we have the highest ideals in our hearts we are going to make the theater the symbol of that truth and decency."

Mr. Maude in his address surprised his hearers by advising the young actors to avoid undue publicity and to marry outside the profession. "Strive for quiet success; avoid publicity, it will bring you many troubles," he said.

"And when it comes time to marry, marry out of the profession. The marriage of two persons in the profession is a failure," continued Mr. Maude. "Though I know many who married in the profession and are happy. But marry some one who will sympathize with your profession."

He said that he found most of the criticisms of newspapers and magazines were right, and continued: "But it is not the criticisms of papers that you should listen to; it is the criticism of the audience. Mingle with all classes of people and cultivate honest friends who will tell you of your faults."

Those receiving diplomas were: Wade Boteler, Leonard Doyle, Alan Foster, Nathan Gary, John Holland, Everett Hove, David Leonard, Aaron Jacob Mottus, Frank Morgan, Douglas MacLean, Harvey Nichols, Alfred Shirley, Irene Adams, Virginia Cordelle, Faith Cole, Helene Eddy, Phoebe Foster, Hope Loring, Geneve Robinson, Ruth Smith, Mabel Sigel, Lelica Sencion, Alma Tell, Olive Tell, Clara Thoman, Louise Gilmour.

"SUNDAY PERFORMANCES"

Topic to Be Discussed at Church Alliance Next Sunday

Next Sunday afternoon, March 22, at St. Mark's Church in the Bowery, Second Avenue and Tenth Street, will be held the March service of the New York Chapter of the Alliance. The sermon will be preached by the rector, Rev. William Norman Guthrie, D.D., on the subject, "The Theater and Public Morals." At the conclusion of the service an open discussion will be held in St. Mark's Hall on the topic, "Should the Theater be Open on Sunday?" Mr. Frederick F. Schrader, editor of THE DRAMATIC MIRROR, Frederick Warde, and other prominent speakers, have been invited to participate. All are cordially invited.

Last Thursday evening, at the headquarters, the New York Chapter held an informal reception. There was a large gathering of members and friends, and an interesting programme was furnished by Irene Ackerman. Instrumental and vocal selections were given by William Morris, Edward Grey, Inez Crabtree, and Jennie Beasey, recitations by Mrs. J. F. Hagan, and addresses by Ben Greet, Mrs. Russell, and the secretary, Walter E. Bentley. Refreshments were served and an enjoyable hour was passed.

"THE LITTLE COUNTRY THEATER"

FARGO, N. D., March 16 (*Special*).—At the North Dakota Agricultural College, located here, a tiny playhouse called the Little Country Theater has been opened. Its seating capacity is 200, with a stage thirty feet in width and a proscenium opening of ten feet in height. The object is to carry the drama to the farmers of the State. Plays will be produced as may easily be staged in a country school or hall. One-act plays only are in contemplation. Following the manner of Winthrop Ames at the Booth Theater in New York, coffee and cake will be served to the patrons between the acts.

"NEVER SAY DIE" IN BLIZZARD

WATERTOWN, N. Y., March 1 (*Special*).—Mr. and Mrs. "Nat" Goodwin, and the other members of the Never Say Die company, including one small dog, made the trip from Kingston Canada, to Cape Vincent, a distance of twelve miles, in sleighs, during a driving snowstorm to-day. It took six sleighs to convey the party, baggage and scenery, the latter proving very difficult to handle, because of the gale that blew from the lake. However, as no one complained it is possible that the company enjoyed the experience.

The PUBLICITY MEN

Leander Richardson has been quite ill of late, and visitors at the Brady offices have missed his friendly handshake. He is improving gradually, however, and expects to be his old self within a short time.

A. Toxen Worm has inaugurated the theatrical end of the baseball season by having George MacFarlane organize a baseball nine among the children of Criquet in The Midnight Girl.

Ben Atwell, press representative of the New York Hippodrome, has had some tall juggling with news because the actors who are to appear in the forthcoming production of Pinafore would talk about the intended surprise. Now those actors are being subjected to a form of refined cruelty in that they have been notified by the insidious grapevine telegraph that if they continue to gossip they will be relieved of the necessity of marching to the pay window. Of course, this was "locking the door after the horse was stolen," but the management regards it as good discipline for the performers, and the latter are taking it as severe punishment for transgressions of the past.

James O. Peede, general manager for Tully and Buckland, has written and arranged a souvenir programme for Omar, the Tentmaker, that doesn't carry a line of outside advertising. On the cover of the six-page folder is a picture of the early love scene between the young Omar and his beloved Shireen, with just the words, "The Romance of a Rose-Scented Garden," within are scenes from the play with a few deeply indented paragraphs of descriptive text, and the cast and synopsis intact on one page. Mr. Peede has also executed an effective, although not quite original plan of interspersing laudatory sentences about the attraction among the regular theater cards in the dailies.

ACTORS' FUND BURIALS

John B. Atwell, a dramatic agent, aged sixty-four years, died at Brunswick Home, Amityville, L. I., on March 2. He was ill previous to entering the Home. Burial was in the Actors' Fund plot in Evergreens Cemetery, Brooklyn.

Johnny Williams, an old-time actor known on the Coast as "Frisco Johnny Williams, died Jan. 26 in San Francisco. He was buried in Prince and the Actors' Fund took charge of the burial.

John Malcolm, an old actor, died in Boston and was buried there March 3, under the auspices of the Actors' Fund. He played in Mollett and Bartholomew's Humpty Dumpty company, and played in vaudeville theaters.

Arthur R. Lawrence, a well-known actor, died March 5 at Brunswick Home, Amityville, L. I., where he had been ailing since June 16, 1913. He played many years with E. H. Sothern, was a member of the Players' Club and a life member of the Actors' Fund. The Fund took care of him while at Brunswick Home and he was buried in the Fund plot, Brooklyn, March 6.

THEATER FOR BETH FRANKLIN

Several prominent Boston business men are planning to build a theater for Beth Franklin in that city. Miss Franklin is one of the most popular leading women who ever played in stock at the Hub. Her last engagement there was with the St. James Theater Stock company. This season Miss Franklin is appearing with Chauncey Olcott in Shameen Dhu.

MANAGER ARRESTED

OAKLAND, CAL., (*Special*).—Manager Wright, of Pantages Theater, was arrested, March 2, by the Labor Commissioner, on a charge of violating the child labor law. Two Japanese children, belonging to the Eight Uyenos, who have appeared unmolested in many cities in the United States, formed the grounds for complaint.

LOUIS SCHNEIDER.

ACTRESS IN BANKRUPTCY

WASHINGTON, D. C., MAR. 2, (*Special*).—Daisey L. Whipple (Louise Kent of Fiel's company, here,) filed a petition in involuntary bankruptcy in the District Court today, listing her liabilities at $1,068.40 and her assets as nothing, except wearing apparel, which, she claims, is exempt.

WINCHELL SMITH HURT IN COLLISION

HARTFORD, CONN., March 10 (*Special*).—Winchell Smith, the playwright, while out in his automobile last night, received cuts and bruises about head and shoulders. The automobile collided with a trolley car, which was derailed, and another machine struck Mr. Smith's car from the rear. He insisted upon being taken to his home, in Farmington.

JOHN RUSSELL'S ESTATE $16,216

John Russell, of the well-known vaudeville team of Russell Bros., who died in Elmhurst, L. I., Jan. 31, 1913, left an estate of $16,216 which consisted entirely of cash in savings banks and of which his surviving brother inherits one-half.

NEW YORK THEATERS.

HIPPODROME
Sixth Ave., 43d-44th Sts. Evenings, 8.
Daily Matinees at 2. Best Seats $1.
LAST TWO WEEKS of the Great Spectacle
AMERICA

WINTER GARDEN Broadway & 50th St.
Phone 9220 Columbus. Evenings, 8:20.
Matinees, Tuesday, Thursday and Saturday, 2:20.
THE WHIRL OF THE WORLD

44TH STREET THEATRE
Lee Ehrlich Proprietor
West 44th St., W. of B'way. Phone 7262 Bryant
Evgs. 8:20. Mats. Wed. and Sat. 2:20
The Midnight Girl

LYRIC 42d St., West of B'way. Phone 3216 Bryant. Evenings, 8:15.
Matinees, Wednesday and Saturday, 2:15.
MME. BLANCHE RING
Supported by HARRY CONOR in
WHEN CLAUDIA SMILES
MON., MAR. 23rd OMAR THE TENTMAKER

Booth Theatre 45th St., W. of B'way
Tel. Bryant 6100.
Evenings 8:15. Matinees, Thurs. and Sat. 2:15.
Last Week Here: Next Week LYRIC
GUY BATES POST
in OMAR THE TENTMAKER
MONDAY Mar. 23rd PANTHEA

CASINO Broadway and 39th Street.
Phone, 3846 Greeley.
Evgs., 8:15. Matinees, Wed. and Sat., 2:15.
HIGH JINKS
With STELLA MAYHEW and TOM LEWIS

Phone 5194 Bryant COMEDY 41st St. E. of B'way
Evenings, 8:15
Matinees, Tuesday, and Saturday 2:15.
KITTY MACKAY
The Comedy Success of the Season
By Catherine Chisholm Cushing

39th St. Theatre near B'way. 'Phone 415 Bryant. Evgs. 8:20. Mats. Wed. & Sat. 2:20.
The New American Comedy
Too Many Cooks
By (and with) FRANK CRAVEN

MAXINE ELLIOTT'S Thea., 39th Near B'way
Phone 1476 Bryant. Evenings, 8:30.
Matinees, Wednesday and Saturday 2:30.
A Drama of the Present by Josh Lott
HELP WANTED

SELWYNS GET THEATER

Selwyn and company have acquired Howard's Comedy Theater in Chicago, and in future all bookings for this house will be made through their management. The arrangement for this theater, together with existing agreements with John Cort for the Cort Theater in Boston and the Cort Theater in New York, will give this company theaters in each of these important cities.

ACTORS' EQUITY ASSOCIATION

At the last meeting of the Council, held in the association's rooms, suite 608, Longacre Building, New York city, the following members were present: Mr. Francis Wilson, presiding, Messrs. Edward J. Connelly, Albert Bruning, Edwin Arden, Grant Stewart, Charles D. Coburn, John Cope, Thomas Wise, Frank Reicher, Digby Bell, William Sampson, Howard Kyle, and Paul N. Turner and Nathan Burkan, our attorneys.

New members elected: Lionel Adams, Alma Stetzler Boyle, Mathias J. G. Briggs, Redfield Clarke, Henry Crosby, Katherine Emmet, Nellie Fillmore, Jessie Graham, Glenn Hall, Fletcher Harvey, Nella Bergen, Charles B. Howson, Helene Lackaye, Schuyler Ladd, Louise Kent, John W. Mauraton, Robert D. Milton, Louise Muldener, Chauncey Monroe, Harold Rowe, Richard Taber, Julia Taylor, Frank Thomas, Helen A. Tracy, David Vondersmith, Olive West, Ethel Wright.

The Council ratified the contract in its final revised forms. The forms are: A—contract with two weeks' notice; B—contract for the season; C—contract for the run of the play; D—contract for stock engagements.

Our attorneys, who are widely experienced in theatrical litigation, and who now have various producing and other managers among their clients, assure us that our contract, aiming as it does to check impositions upon actors, is really fairer to managers than those they have been using as their own.

The question of the best course to pursue to secure the general use of our contract was thoroughly debated, and a committee was appointed to formulate a policy for consideration at the next meeting.

The association has arranged with the State Reporters' Law Association to provide it with a list of all new theatrical producing corporations showing their capitalization and financial responsibility.

This will guard members against making worthless contracts.

BY ORDER OF THE COUNCIL,
BRUCE MCRAE, Cor. Secretary.

NEW MOVEMENT

Portland, Ore., Starts Theatrical Benevolent Association

PORTLAND, ORE. (*Special*).—A new movement is being fostered in this city which promises to result in an organization that will spread all over this country and Canada and may eventually comprise a numerous membership of theatrical people. The new organization is to be known as the Theatrical Benevolent Association of the United States and Canada. The initiative was taken two months ago in the property room of the Baker Theater by George L. Baker and a number of theatrical men, who met to discuss the need of such an organization for stage people.

Articles of incorporation, drawn up by John F. Logan, were filed a month ago. The constitution and by-laws are the work of Walter Kelley, a graduate of the Princeton Law School. Portland Lodge, No. 1, now has a membership of about 100, all paid up, and the charter will remain open only until April 1.

Annual dues of the association are $9, and charter members have been taken in with an initiation fee of $5, which will be raised to $15 after the charter closes.

To qualify for membership one must have been connected at some time with the theater profession for six months. Benefits are arranged with a sliding scale, not less than $7.50 nor more than $25 a week, according to the amount of money in the treasury. The financial standing of the order at present is in very good shape. There have been a number of substantial donations, and the benefit tea held a month ago at the Villa St. Clare netted $176.

Los Angeles has organized No. 2 lodge, with a membership of 126, and Kansas City is in line as No. 3.

NEW MILLER COMPANY

Henry Joins Forces with Klaw and Erlanger to Make Productions for Five-Year Term

Messrs Klaw and Erlanger have entered into arrangements with Mr. Henry Miller for a term of five years, by which they will jointly make a number of productions under the personal supervision of Mr. Miller. The organization will be known as the Henry Miller Company, and the first attraction to be exploited is Miss Ruth Chatterton in Daddy Long Legs by Jean Webster. This production opened its Chicago season at Power's Theater, Monday evening.

Mr. Miller hereafter will have his offices in the New Amsterdam Theater Building, where he will direct the stage affairs of this organization, and on those occasions when he goes on his own starring tours. As heretofore, he will continue to be under the direction of Messrs Klaw and Erlanger.

AMERICAN ELEPHANT HUNT

COLUMBIA, S. C., March 14 (*Special*).—Lena, an elephant owned by Gillespie Brothers, a small road circus, ran at large between the towns of Patrick and Hartsville, S. C. A large crowd of country people who had gathered to see the circus became intensely excited when the news reached them. The entire community armed themselves with weapons—ranging from pistols to rifles—and started on an elephant hunt, many of whom had never seen ano elephant in their lives. When they finally encountered the elephant, it is estimated that not less than six thousand shots were fired into the poor brute. Gillespie Brothers claimed that their elephant was harmless and it means a loss of several thousand to them.

J. D. DIAL.

HENRY V. ESMOND CLOSES

On March 14 Henry V. Esmond and his wife, Eva Moore, brought their Canadian tour to an end at Brantford. The organization has met with some success on the road, but on the whole, the venture did not meet with sufficient encouragement to be carried further.

NEW YORK THEATERS

EMPIRE Broadway and 40th Street. Evenings, 8:30; Matinees, Wed. and Sat., 2:20.
CHARLES FROHMAN . . . . . Manager
CHARLES FROHMAN PRESENTS
MAUDE ADAMS
In a comedy only for those who have ever had a mother.
THE LEGEND OF LEONORA
By J. M. Barrie, author of Peter Pan.

GAIETY B'way and 46th St., Evgs. 8:15. Matinees Wednesday and Saturday, 2:15.
Klaw & Erlanger . . . Managers
Henry W. Savage offers
A Comedy of Atmosphere and Action
ALONG CAME RUTH
From the French of Ponson & Wicheler
As Wholesome as Your Grandmother's Gingerbread

KNICKERBOCKER B'way & 38th Street
Eves, 8:15. Mats. Wed. and Sat. 2:15
Charles Frohman, Klaw & Erlanger, Managers
A. H. WOODS presents
JULIAN ELTINGE
In his greatest success
THE CRINOLINE GIRL
A farcical melodramatic comedy with songs

NEW YORK THEATERS

NEW AMSTERDAM 42nd St. nr. Broadway
Evenings 8:15, Matinees Wed. & Sat. 2:15
Klaw & Erlanger, Managers
Henry W. Savage offers
MAIDS OF ATHENS
A new operetta by Victor Leon & Frans Lehar, creators of the "Merry Widow"
English Book and Lyrics by Carolyn Wells

GEO. M. COHAN'S Theatre, B'way & 42d St. Phone 292 Bryant.
KLAW & ERLANGER Managers
Evgs., 8:15; Matinees, Wed. and Sat., 2:15
A. H. Woods offers
POTASH & PERLMUTTER
An up-to-date garpent, in three pieces, founded on the famous stories from the *Saturday Evening Post*, by Montague Glass.

LIBERTY 42d St., W. of B'way. Evgs., 8:15. Mats., Wed. & Sat., 2:15.
KLAW & ERLANGER, Managers.
Henry W. Savage offers
THE HUNGARIAN OPERETTA SENSATION
SARI
Emerich Kalman's melodic masterpiece
(Der Zigeunerprimas)

ASTOR 45th St. and B'way. Phone 987 Bryant. Mats. Wed. and Sat.
COHAN & HARRIS present
Geo. M. Cohan's Mystery Farce
SEVEN KEYS TO BALDPATE
Founded on Earl Derr Biggers's famous novel.

HARRIS 42nd St. W. of B'way, Evgs. 8:15, Matinees, Thurs. and Sat. 2:20.
A New Farcical Comedy by Guy Bolton
THE RULE OF 3
With an Unusually Strong Cast

LONGACRE 48th St. W. of Broadway. Evenings 8:30. Matinees Wed. and Sat., 2:30.
A PAIR OF SIXES
A new farce by Edward Peple, author of "The Prince Chap" and "The Littlest Rebel" with Ann Murdock, Hale Hamilton, George Parsons, Ivy Troutman.

WALLACK'S Broadway & 30th St. Evenings 8:20.
Matinees Wednesday and Saturday 2:20
THE FAMOUS ENGLISH ACTOR
CYRIL MAUDE
(The Liebler Co., Managers)
in
GRUMPY

Direction WILLIAM A. BRADY 48th St. Theatre, Just East of B'way. Phone 178 Bry't
Evenings at 8:20 | Matinees Thursday and Saturday at 2:20
TO-DAY
THE SENSATIONAL DRAMATIC HIT OF THE CENTURY

BELASCO W. 44th Street. Evgs., 8:25 Matinees, Thursday and Saturday, 2:30.
DAVID BELASCO presents
FRANCES STARR
In Henri Bernstein's Play
THE SECRET

CHARLES DILLINGHAM'S GLOBE BROADWAY AT 46th ST.
Evgs. at 8:10. Mats. Wed. & Sat. 2:10
THOMAS W. RILEY'S New Musical Comedy

QUEEN OF THE MOVIES
Greatest Dancing Show in Town

CORT THEATRE 48th Street
Just East of Broadway
Most Beautiful Theater in America
Direction of JOHN CORT. Telephone, Bryant 46
Evenings, 8:20; Matinees, Wed and Sat., 2:20.
OLIVER MOROSCO Presents
LAURETTE TAYLOR
in the Comedy of Youth PEG O' MY HEART
By J. HARTLEY MANNERS

ELTINGE W. 42nd St. Evgs. 8:15
Mats. Wed. & Sat. 2:15
A. H. WOODS presents
The Yellow Ticket
a remarkable all star cast with John Mason, John Barrymore, Florence Reed, Emmett Corrigan, Julian L'Estrange, Macey Harlam, Elaine Inescort, and others.

WILLIAM A. BRADY'S
PLAYHOUSE
48th St., East of B'way. 'Phone 6048 Bryant
Evenings 8:30
Matinees Wednesday and Saturday, 2:30
THE THINGS THAT COUNT

ACTORS' FUND DAY

Committee Decides to Multiply Benefit Performances in Large Cities

Actors's Fund Day will, henceforth, mean all the term implies, if the decision arrived at, during the meeting, held in the offices of A. L. Erlanger, on March 9, shall be carried out with energy and enthusiasm. The committee, composed of Messrs Erlanger, Klaw, Joseph Brooks, Harrison Grey Fiske and Daniel Frohman, acting upon the suggestion advanced in last year's Fund meeting—namely, to set apart one day in a number of the largest cities for performances, the proceeds of which should be applied for the benefit of needy and sick members of the theatrical profession, permanently adopted this plan and resolved that April 17 of each year should, henceforth, be the time for such entertainments.

As originally planned only one entertainment, at one specially denoted theater, was to be given in each of the cities designated. This idea has been enlarged and it was decided that all the large theaters in New York, Chicago, Philadelphia, and Boston, shall give matinees of the current attractions on the afternoon of Actors's Fund Day.

The serious purpose of the committee's conclusions is evidenced by the prompt inauguration of an active campaign, which began at once with the selection of business managers for the various cities. These left on the following day, to begin operations and help make Actors's Fund Day the success desired by all concerned.

THEATER MEN CHANGE BASE

W. F. Palmer and R. A. Burr, of Troy, have leased the Tioga Theater, Owego, N. Y. W. H. Brooks will become resident manager. John A. Lane, proprietor and former manager of the house, has joined the executive staff of Wallack's Theater, New York City.

REGINA, SASK., March 9 (*Special*).—G. J. Johnson, press representative of the Regina Theater, has accepted a position as secretary to the Local Government Board, a newly created commission by the Provincial Government controlling the expenditures of the cities and towns in Saskatchewan. J. Kushne has taken his place at the theater.

H. L. Hamilton, who has been manager of the Auditorium Theater at Newark, Ohio, for the past season, left for Maysville, Ky., on a two weeks' visit with his relatives, and from there he will leave for Scranton, Pa., to join the Great Liberty shows for the Summer season.

"DAMAGED GOODS" NUMBER TWO

The following are members of the second company of Damaged Goods, that is on tour in the Central and Western States: Raymond Bond, Howard Hall, George Hanson, Thomas Irwin, J. D. Walsh, Dalsiree Steppel, Arleen Hackett, Maude Dickerson, Anna Asbely, and Isabelle Hackett.

WANTS

RATES, CASH WITH ORDER:
20 words, or less, cost 25c. Additional words 1c. each. *Four-time orders will include a fifth insertion, free of charge, on request.*

FOR SALE or royalty, dramatic playlet (two men, one lady); strong part for lady. Liberal terms for right party. "E. E. E.," 16 East Ontario Street, Chicago, Ill.

MME. VIARDA, dramatic celebrity, from the court theatres of the Continent, in returning to Europe this Spring will chaperon two young ladies and afford them access to social and artistic environment otherwise inaccessible, in addition to instruction. Studio 36, Metropolitan Opera House.

PLAYLETS written to order. Why not use an act That Fits You, and not the kind the mob is using? Robert De Camp Leland, 164 Huntington Ave., Boston, Mass.

PHOTOPLAYS which fail to sell, criticised, and marketed for nominal fee, if meritorious. Prompt, expert service. Send photoplays to Southwestern Photoplay Service, El Paso, Texas.

STENOGRAPHER and Secretary—Young man (22), competent stenographer and secretary, theatrical experience. Desires connection with manager, producer, or actor. Will travel. L. J. R., care DRAMATIC MIRROR.

VAUDEVILLE SKETCHES to order. Always some on hand. Vehicles for stars in vaudeville a specialty. Harry E. De Lasaux, care Mirror.

WIGS—Uncle Tom, 75c.; Topsy, $2.00; Crepe, $2.50; Negro, 50c.; Soubrette, $2.50, $5.50, $7.00; Character and Croo, $2.50; Gents' Dress, $2.50, $3.25; Ladies' Dress, $6.00; Old Man, $6.00. Ewing Supply House, Decatur, Ill.

TICKETS
FOR
TENT SHOWS
WE HAVE SPECIALIZED ON CIRCUS TICKETS for 10 YEARS
WELDON WILLIAMS & LICK
FORT SMITH, ARKANSAS

SELWYNS GET H. B. WARNER

"Billy Black" Having Closed, He Is to Be Featured in "Under Cover" in Chicago

Since Billy Black, the Bradley play, has been shelved by Harry Frazee, many managers have been after H. B. Warner, who was to have been featured in it. He has been engaged by Selwyn and Company to head the cast of Under Cover, the new play by Roi Cooper Megrue, when that production opens at Cohan's Grand Opera House in Chicago. Negotiations are under way to get a number of well-known players to appear in Mr. Warner's support.

The company with William Courtenay now playing Under Cover in Boston will be seen early next season in New York at a Broadway theater.

MISS MAUDE'S NEW PART

Daughter of Cyril Maude to Be Seen in "Lady Windemere's Fan" with Margaret Anglin

When Margaret Anglin produces Oscar Wilde's comedy, Lady Windemere's Fan, at the Hudson Theater on March 30, for the third week of her New York engagement, Margery Maude will be seen in one of the principal parts. Cyril Maude readily gave his consent to the arrangement because in 1892 his wife, Winifred Emery, originated the part of Lady Windemere in the London company with George Alexander. Miss Maude's successor in Grumpy, which closes April 25, has not yet been named.

"ELIJAH" BY 1,200 VOICES

Tali Esen Morgan, the director of the Ocean Grove summer Music Festivals, is to give Mendelssohn's masterwork, the "Elijah," at the New York Hippodrome, on Sunday evening, March 22, with his combined choruses of twelve hundred voices, the greatest body of singers ever heard in New York and possibly in the United States.

In January, Mr. Morgan gave in the Hippodrome, the "Messiah," by the same chorus, and the New York papers spoke of the performance as one of the finest ever heard. The Elijah will far surpass even that brilliant performance, for the work is of so dramatic a nature that it gives opportunities for tremendous and thrilling effects by soloists, chorus and orchestra. The solo quartet includes Mme. Jeanne Jomelli, soprano, and Mary Jordan, of the Century Opera Company, contralto; Dan Beddoe, the Welsh tenor and Gwilym Miles, the best known Elijah in America. Clarence Reynolds will play the big Hippodrome organ.

PORTLAND'S OWN "FOLLIES OF 1914"

PORTLAND, ORE. (*Special*).—Portland is to have its managerial Follies of 1914. Preliminary plans were laid, March 6, by the members of the Theatrical Managers' Association, who were the guests at the first of a series of "get-together" luncheons held at the home of John F. Cordray, manager of the Oakes Amusement Park. The "Follies" are to be held about mid-May at the Heilig Theater. George L. Baker will at once write the book, which, however, created immediate dissension, as Dan Flood and "Nick" Pierong declared that Baker would assuredly write the "part" around himself.

Those concerned are: Calvin Heilig and W. T. Pangle, Heilig Theater; Frank Coffinberry, Orpheum Theater; Nicholas Pierong, Empress Theater; John A. Johnson, Pantages Theater; George L. Baker, and Milton Seaman, Baker Theater; Dan Flood, Lyric Theater.

BELASCO OUT OF THE REPUBLIC

By mutual agreement, David Belasco's lease of the Republic Theater was terminated March 12, and the house reverts back to its owner, Oscar Hammerstein. The close of The Temperamental Journey finished the Republic's period as a Belasco producing house, and Mr. Belasco introduced motion pictures there. Mr. Hammerstein in a complaint for an action against Mr. Belasco, contended that motion pictures did not come within the provisions named in the lease for the theater. Decision in court was favorable to Mr. Hammerstein on this point. For the present, however, Traffic in Souls pictures are shown at the Republic, and they may remain indefinitely.

CAST FOR "P. AND P." IN LONDON

The cast of Potash & Perlmutter, engaged by Lederer and Laurillard for their London production, is the following: Potash, Gus. York; Perlmutter, "Bobby" Leonard; Passosky, Charles Dickson; Feldman, Edgar R. Ellwanger; Andrieff, Ernest Milton; Rabiner, Ezra Mathews; Senator Murphy, Franklin Hanna; Ruth Goldman, Madeleine Seymour; Mrs. Potash, Mathilda Cotrelly; Irma Potash, Elise Martin; Miss Cohen, Julia Bruns.

The personelle is all American, with the exception of Miss Seymour, an Englishwoman, who came over here with George Edwardes' Girl on the Film Company, which closed after a short run at the Forty-fourth Street Theater. Miss Martin is the young woman who has been declared by James Montgomery Flagg as the world's most perfect model. The piece will be staged in London, by Lee Kohlman.

Theodore H. Bird, whose last engagement was as leading man with the Kirk Brown (traveling) stock company for four years, came into an inheritance valued at $25,000.

MEYER'S MAKE-UP
GUARANTEED BEST MADE

MEYER'S NEW STYLE PAINT, All Colors, Per Stick.. 10c. and 25c.
NEW LINERS, All Colors, Per Stick..... 25c.
BLENDING POWDER, Mlle. Gene..... 25c.

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OUR NEW CATALOG "E" OF STAGE HARDWARE IS READY
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LARGEST ASSORTMENT IN THE WORLD. Books for home amusement, Negro Plays, Paper, Scenery, John Brooks, Catalogues FREE! FREE! FREE!
SAMUEL FRENCH, 28 West 38th Street, New York

RESTRICTS BILLBOARDS

Court Reverses Van Buren and N. Y. Billposting Co.'s Writ of Mandamus

In the Appellate Division a decision was handed down, March 6, restricting height and construction of advertising signs and billboards. The court reversed a writ of mandamus obtained by the Van Buren & New York Billposting Company, against Building Superintendent Miller, for permission to construct a billboard made of wood, with the exception of a metal casing. Since the board is of wood—the court finds—and is within the fire limits it comes within the provision of a reasonable ordinance limiting the height of such billboard.

ROCHESTER

Shubert Theater Reopens Under Vaudeville Policy—Suggestive Lines and Acts Barred

The Rochester Orchestra, under Hermann Dossenbach, played the fifth concert of its winter series, with Julia Culp as soloist, at the Lyceum, March 9.

A cordial welcome was given to Fiske O'Hara in Old Dublin, March 10-11. The same theater had an excellent play, The Trail of the Lonesome Pine, featuring Isabelle Lowe in the leading role.

Kibble & Martin's production of Uncle Tom's Cabin, at the Baker March 9-11, was well received by capacity houses.

The Girls From Happyland was a drawing card at the Corinthian week of March 9.

Flowers, special decorations, a newly painted lobby, new scenery and other improvements greeted visitors to the Shubert week of March 9, when the theater reopened as a member of the newly formed vaudeville circuit presenting three shows a day. A matinee at the usual hour and two performances at night at 7 and 9 o'clock is the new policy of this house. The comedy playlet, The Promoter, presented by Searle, Allen & Co., was headline of the bill.

Francis McGinn, the original in the role of Officer Dee, and his co. presented a comedy playlet called The Cop, at the Temple; headlined the bill week of March 9.

For the week of March 9 Family's bill as a whole was generally good, headed by Dena Cooper & Co., in a dramatic playlet, The Confession.

Paid in Full, with Tully Marshall in his original role as Joe Brooks, was the feature film of the Gordon program March 9-11.

Rochester moving picture theaters have joined with the suggestion of the public safety authorities and now on every screen is flashed a warning to the audience to look for and locate the exits to the theater so that in case of fire or panic they can get out quickly.

One of the moves toward clean shows has been inaugurated by the Shubert Theater. Placards are posted back of the stage, warning actors that any offensive language in their act or any suggestive action will be liable to a fine of $25 for each offense. Some censured actors that were fined a few weeks ago have threatened to sue the theater to remove their fines.

ROBERT HOGAN.

PROVIDENCE

Police Fail to Recognize "Damaged Goods" in Yiddish

Madame Kenny Lipsin and a Yiddish co. opened the week of March 9 at the Opera House with a single performance of Damaged Children, which is a Yiddish adaptation of Brieux's Damaged Goods. The local police frowned on Richard Bennett in the English version, but failed to recognize it in Yiddish.

Gaby Deslys in The Little Parisienne followed with four performances in two days, with sold out houses for all of them. The audiences and the local press all seemed to agree that for insanity the play was the limit, but Mlle. Deslys was favorably received, and her bizarre gowns and hats were the cause of much comment. The brightest spot of the show was a vaudeville song made in Germany sung by Louise Meyers.

The remaining three days were taken up by five performances of 'Way Down East.

A return engagement of Within the Law is billed for this week, March 16-21, with the same co., Catherine Tower in the lead, that played here earlier in the season.

A vaudeville bill ranging from trained elephants to grand opera was the attraction at Keith's for week of March 9-14. Miss Orford's Trained Elephants were popular with young and old, and is the best act of its kind ever seen here. Madame Doree's Grand Opera co. received tremendous applause.

LAST WEEK
1522
Names of players were recorded on our Telautographs seeking engagements
Direct telephone lines and a special long distance service to managers' offices were kept busy with the flow of metropolitan and stock engagements.
PACKARD THEATRICAL EXCHANGE
A Progressive Agency Expertly Conducted
Suite 504, 5, 6—1416 B'way, New York

FRANK OAKES ROSE
Producer and Stage Director of Plays, Pageants and Outdoor Spectacles
General Stage Director of Pain's Spectacles for Manhattan Beach for over twenty years. Address PAIN'S FIREWORKS DISPLAY CO. Woolworth Building, New York

STENOGRAPHY TYPEWRITING MIMEOGRAPHING
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Best Work—Lowest Rate
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PLAYS For Amateur and Professional Actors. Largest assortment in the World. Catalogue free. THE DRAMATIC PUBLISHING CO., 542 So. Dearborn Street, CHICAGO, ILL.

PLAYS CATALOG of Professional and Amateur Plays, Minstrel Jokes, Entertainments, Minstrel Jokes, Recitations, Make-up Goods, Etc., sent Free! DICK & FITZGERALD, 18 Ann St., New York.

Happy Hooligan was at the Colonial the entire week of March 9, and seemed to please good houses. The Butterfly on the Wheel next week, March 16-21.

Homer Barton, Marion Ruckert, and John A. Preston, of the Empire Theater stock co., all did fine work in Big Harbor. The play was well produced, and the houses were fair.

The Westminster housed Hastings's Big Show, which did well and was favorably received.

E. H. GRISMER.

NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

Municipal Theater at Northampton Prospers—Productions Highly Artistic

In a theatrical season generally unfavorable, it is gratifying to note that the Municipal Theater at Northampton, Mass., is proving a brilliant success, from a pecuniary as well as from a standpoint of artistic excellence.

While the announcement of a municipal theater in the Massachusetts town was heralded about the country, some years ago, it was regarded with frank skepticism by the standpatters of the theatrical world. How could it succeed! There was no precedent for it in this country! But that group of pioneers, composed of college professors, authors, ministers, students and the leading business people of the town, were undaunted by criticism. Tired of the vapid and pusillanimous theatrical fare offered them, they went ahead, and with true inspiration, organized, arranged a guarantee fund, and had their own theater. They would produce the plays they wanted in their own way and with their own company.

Like all great movements, the experiment had rough sailing at first, but by the unstinted enthusiasm and interest of the people of the little college town, the theater has been placed upon a paying and truly artistic basis. To-day the Northampton Municipal Theater has become a beacon light upon America's theatrical horizon. It is the nearest approach to that internationally famous municipal institution of Miss Horniman's at Manchester, England.

Who knows that the day may not be far distant when, like that renowned English theater, it will uncover a Stanley Houghton and a real and inspired national drama?

1,000TH PERFORMANCE

Carl Brickert Celebrates Unique Record at Springfield

SPRINGFIELD, MASS., March 10.—What is probably an unprecedented event was celebrated in this city to-day when the 1,000th anniversary performance of Carl Brickert, leading man of the Broadway Players, was celebrated at the Broadway Theater. Nearly 5,000 saw the popular leading man give his 1,000th and 1,001st performances in this city.

The theater management and members of the company made a gala event of the occasion. Handsome souvenir programmes were given to those attending the matinee while in the evening, pocket-pieces and handbag souvenirs with appropriate inscriptions were presented the patrons. After the second act of The Rainbow, the production of the week, both the matinee and evening audiences demanded a speech. Before he could commence, however, the orchestra struck up "For He's a Jolly Good Fellow," while the supporting members of the company marched on the stage singing the words.

It has required nearly three years for Mr. Brickert to reach his 1,000th milestone in this city, owing to the interruptions of the vaudeville season at Poli's old theater in the seasons of 1911-12 and 1912-13. But with the exceptions of these intermissions he has played continuously, with only three weeks of vacations. During the 1911 stock season he made his debut at Poli's Theater as "heavy man" and quickly established himself in popular favor. The next year he was brought back as leading man and made as big a hit. He returned in the same capacity April, last year, remaining until August 10, when he joined the Broadway Players. During this time he has added materially to his reputation as an actor and as a man, and his work has shown consistent and steady improvement, with his personal popularity increasing in proportion.

Mr. Brickert, who was born in Indianapolis in 1886, became identified with the stage while a student at Butler University. There he displayed great interest in Shakespeare and directed several al fresco performances of Shakespearean dramas by the students, always taking the leading roles himself. His work attracted the attention of a manager who engaged him to play Ingomar on the road through the West and the South for an entire season. He then became a member of stock companies in Omaha and in Chicago, returning to Indianapolis, where he joined a company under the direction of Oscar Eagle, the well-known Belasco producer. He was next selected by Mr. Belasco to play the road agent in The Girl of the Golden West, succeeding Robert Hilliard and Charles Millward. Stock engagements in Philadelphia and Louisville followed, after which Mr. Brickert came to Springfield. He left here during the vaudeville seasons for other New England cities, chief among them New Bedford, where he had his own company with Nance O'Neil.

EVA VINCENT CONVALESCING

PITTSBURGH, March 16 (*Special*).—Eva Vincent appeared as the cockney servant in the Pitt Players' production of The Blindness of Virtue four weeks ago, and who has been seriously ill of pneumonia in this city ever since, is well on the way to recovery. She expects to leave for the East shortly.

HUNTER-BRADFORD COMPANY OPENS

ALTOONA, PA., March 16 (*Special*).—The Hunter-Bradford Players inaugurated a season of permanent stock at the Mishler Theater, March 9, producing The Liars. They were greeted by a capacity house which extended great applause to the splendid rendition of the famous comedy. One production a week will be the policy.

EDWARD ELTON AT PITTSBURGH

PITTSBURGH, March 16 (*Special*).—Edward Elton is the new leading man of the Davis Players. He will make his first appearance to-night in support of Constance Collier in The Eternal City. Mr. Elton was formerly with Gertrude Elliott in Rebellion, and later played the role of Bill Avery in Alias Jimmy Valentine with H. B. Warner.

DAN. J. PACKINER.

STOCK FOR SAVANNAH

Announcement is made of the engagement of the Henriette Browne Stock company, under personal management of Charles A. Goettler, to open at Savannah, Ga., on April 14, 1914, at the Savannah Theater, for an indefinite run, presenting the latest plays.

MARY HALL. *Bangs, N. Y.*

Mary Hall, at present the leading woman of the Pitt Theater Stock company, at Pittsburgh, is one of the best-known of all leading women in the country. She numbers New York, Boston, Milwaukee, Kansas City, Cincinnati, Washington, Los Angeles and San Francisco among the cities where she has achieved signal reputation by her portrayals. Born in Kansas City and the daughter of a noted jurist, she made her professional debut with Madame Modjeska, after which she understudied Mary Mannering in Janice Meredith. Miss Hall then went to London with the original Arizona company, playing the role of Estrella. Upon her return to America she undertook stock work, becoming leading woman of the Empire Theater in Boston, and later of the Castle Square, where she played for a number of seasons. She later played an engagement as leading woman of the Pike Theater company in Cincinnati, with which organization she toured the country in a wide repertory.

After a thorough training in stock work, she was engaged by David Belasco to play the Girl in The Girl of the Golden West on tour. She later supported E. H. Sothern in The Proud Prince, creating the role of Lycabetta. Among her other notable engagements has been that with Henry Miller in The Great Divide, succeeding Margaret Anglin when the latter went to Australia. In this play she toured from Coast to Coast.

Miss Hall appreciates the value of stock work, claiming that her success is, for the most part, due to the rigorous training and variety of roles that it offers. Her work will always be creditable.

HARVEY STOCK CO. AT ROCKFORD

ROCKFORD, ILL., March 16 (*Special*).—The Harvey Stock company will open a Spring and Summer engagement next week at the Majestic Theater, replacing the Oliver Players. The Harvey company is a well-known stock organization and includes nine acting members besides a director and a representative.

The Oliver Players, it is said, have made no plans for the future. Several probably will go to companies Mr. Oliver operates in other cities.

METROPOLITAN MUSICAL CO. ON TOUR

SPRINGFIELD, MO., March 14 (*Special*).—The Metropolitan Musical Stock company closed its engagement at the People's Theater March 7, to go on tour. With the company are Sally Lyons, Bobbie Walt, Jack Warren, Lorna Muncell, Fern Perry, and Iva, Eva, and Margaret Peabody.

BLANCHE YURKA AT PHILADELPHIA

PHILADELPHIA, March 17 (*Special*).—Blanche Yurka, who made a distinct triumph of an unpleasant role in the ill-fated production of the House of Bondage at the Longacre Theater in New York, has joined the Orpheum Theater Stock company at the Orpheum Theater as leading woman. She opened Monday in We Are Seven. Thurston Hall and Edward Everett Horton are other new members.

CHET KEYES CO. AT HOT SPRINGS, ARK

The Chet Keyes Stock company, featuring the Keyes Sisters, opened a Spring engagement on March 16 at the Auditorium Theater, Hot Springs, Ark., after having played a successful engagement of thirty weeks at Wichita, Kans. They are scheduled to appear at Cycle Park, Dallas, Tex., for the Summer.

GOTHAM STOCK TROUBLES

Prospect, Metropolis, and Cecil Spooner Theaters Abandon Stock Policy

Too severe competition among the Bronx stock theaters—the Prospect, Metropolis, and Cecil Spooner—has resulted in the abandonment of the stock policy at all three houses. The Prospect became dark Saturday, March 7, and the Bowden Hall company, which had been playing there, has disbanded. Though it has been said that the theater would surely open later, no announcement of a definite date has been made.

The Metropolis Stock company, under the direction of Frank A. Keeney, closed their season March 14. A policy of motion pictures exclusively will be installed. Mae Desmond, who jumped to this theater from the Prospect, has gone to the Poli Stock organization, Worcester, Mass., where she is under contract.

The Cecil Spooner Stock company, not to be outdone, also closed Saturday night. Miss Spooner goes to the DeKalb Theater, Brooklyn, where she will be seen in an elaborate production of One Day. The Cecil Spooner Theater will take up a vaudeville and motion-picture policy under the direction of Mrs. Mary Gibbs Spooner.

The Bronx has always been considered a fertile stock field, but, with the three stock theaters closing, it appears as if the uptown section had suffered from too much competition.

MRS. MANSFIELD DIRECTS

Widow of Famous Actor Helps Northampton Players Produce "Devil's Disciple"

NORTHAMPTON, MASS., March 16 (*Special*).—The week of March 9 was an especially interesting and noteworthy one with the Northampton Players at the Academy, the municipal theater. Shaw's play The Devil's Disciple was produced under the personal direction of Mrs. Richard Mansfield. Her suggestions, through her associations with Mr. Mansfield in his production of the play, were exceedingly valuable, and as a result the production was one of the best ever made by the company. Mrs. Mansfield also loaned Mansfield's prompt copy with "business" marked as in the original production. The first night she was entertained at a box party given by Prof. Mary Jordan, of the English Department of Smith College, and which included Dr. McCracken, recently come from Yale to have classes in modern drama, President Burton, of the college, and Miss Bonstelle, one of the directors of the theater. The play drew excellent business during the week. David Powell gave an exceptionally fine rendering of the devil's disciple and was well supported by Ann Warrington, Robert Homans, William Pringle, Robert Ames, Malcolm Fassett, Cyril Raymond, Frank Peck, Blanche Douglas, Frances Goodrich, and Helen Martelle. Florence Carpenter, who returned to leading roles following Miss Bonstelle's week in The Dawn of a To-morrow gave an attractive impersonation of Judith Anderson, the part played by Mrs. Mansfield in the original production. Miss Carpenter is giving much satisfaction in Northampton where her refined method of expression has made her a favorite with the college girls. The players are doing excellent individual work as well as working together in a way that is appreciated.

MARY K. BRUWSTER.

STOCK IN BROOKLYN

Members of the Crescent Players were seen in a splendid revival of Camille, March 9-14. Not in many weeks has Leah Winslow been seen to such splendid advantage, as in the title role, which is a favorite with her. As Armand Duval, the ardent lover, George Allison was at his best. His portrayal was vigorous. The remainder of the company hovered at about the usual standard of Crescent productions.

Uncle Tom's Cabin is still in Brooklyn. This time at Keith's Greenpoint Theater, where it was received with a welcome. Harry McKee was seen in the title role, while Alfred Swenson, Nora Shelby, John Dilson, Frances Williams, Lorie Palmer, Bessie Warren and Francis Joyner were seen in congenial parts. Pearl Gray essayed Topsy in a breezy style.

Noel Travers appeared in the title role of Convict 999, which was last week's attraction at the Grand Opera House. The thriller drew to capacity business in spite of the Lenten season.

The MacCurdy Players scored such a tremendous success with the House of Bondage that the management has decided to continue the offering for another week. Louise Carter was seen in the role of Mary Denbigh. Kate Woods Fiske, Morey Drisko, James Kyrle MacCurdy, Jack Rollens, Leah Peck, Frank DeCamp, Marie Reels Margaret Campbell, Samuel Godfrey, and Joseph Sullivan were included in the cast.

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STARS

SAN DIEGO STOCK ACTIVE

Two Theaters Recently Given Over to Stock Productions

SAN DIEGO, CAL., March 14 (*Special*).—Palmer Brothers, after taking over the lease of the Empress Theater from Sullivan and Considine, have disposed of the control of the house to the Southern Theatrical Association which has installed the Southern Stock company for a period of high class productions. The new organization opened March 2 in The Price to capacity business. The company is headed by Edna Marshall and includes George Dill, Clarence Bennett, Howard Nugent, Roy Van Fossem, formerly of the Lyceum Stock, and Catherine Evans.

Fred. Ballein, late manager of the Princess Theater, has leased the Gaiety and is presenting a season of stock with musical comedies as the offerings. Under the new management the house was opened on March 2 with The Maid of Dundee featuring James Kelly and Lillian Massey and the Exposition Chorus. MARIE DE BEAU CHAPMAN.

MISS COLLIER IN STOCK

Actress Lately Seen in Shakespeare, In Special Engagement With Davis Players

PITTSBURGH, March 16 (*Special*).—Constance Collier, lately a member of William Faversham's company and who made distinct triumphs in the roles of Emilia in Othello and Portia in Julius Caesar, begins a three week's starring engagement with the Davis Players at the Duquesne Theater, to-night. She will make her appearance in The Eternal City. Miss Collier succeeds Thomas W. Ross, who concluded his engagement with the company March 14 in The Man From Mexico.

PERMANENT STOCK AT RICHMOND, IND.

RICHMOND, IND., (*Special*).—The Francis Sayles Players have decided to make this city their permanent home, consequently they have moved from the Murray Theater, where they have played forty successful weeks, to the Gennett Theater which gives them greater stage room and which can accomodate a large audience. Mr. Sayles and his company opened in Richmond last May and business has been nearly to capacity ever since.

The company includes besides Mr. Sayles, J. J. Flynn, Arthur Verner, Dave Callis, Francis Clark, Guy Harper, E. R. Montgomery, Ernest Kast, Joe Dill, Harry Northup, Dave Hellman, Olga Worth, Pauline LeRoy, Meta Eyforth, Mary Mower, and Ruth Wood.

PLANS OF MAYER STOCK PLAYERS

HAVERHILL, MASS., March 14 (*Special*).—The Mayer Stock company closed their season at the Orpheum Theater March 7. Many of the members have already secured other engagements. Miss Valaire, the leading woman, has gone to New York; Mary B. Hurst and Charles Stevens have signed with the Thompson-Woods company at St. John, N. B.; William Morse has accepted an engagement with Quincy Adams Sawyer to play the title-role; O. E. Covert has also joined this company and will play the role of Abner Stiles; Cecil Lugrin and A. Bushee, who played juvenile and character roles respectively, have gone to Boston.

The Orpheum reopened March 12 with a policy of motion pictures exclusively.
C. T. ISSANELL.

AT SOUTH FRAMINGHAM

The stock season is still progressing favorably at the New Gorman Theater, So. Framingham, Mass. Now in its tenth week, the company has produced such successes as Paid in Full, Belle of Richmond, The Deep Purple, The Chorus Lady, In the Bishop's Carriage, The Charity Ball, Bachelor's Honeymoon, The Lottery Man, etc. All the plays are staged under the direction of George V. Brooks, and he has produced some of the best productions seen in this city for years.

STOCK AT COLUMBIA, S. C.

COLUMBIA, S. C., March 16 (*Special*).—Messrs Miot and Loudette have arranged with the local manager of the theater, F. L. Brown, for the Spring and Summer lease of the Columbia Theater and are presenting the Crescent Stock company beginning tonight at popular prices.

This city has been without such attractions for seven years, so it may be termed practically a new venture, but it is predicted that it will meet with great success.
J. D. DIAL.

THERESA CO. CLOSES AT IOWA FALLS

IOWA FALLS, IA., Mar. 16 (*Special*).—The Theresa L. Martin Stock company closed a successful engagement at the Metropolitan, March 7. The company will soon open an indefinite engagement at Marshalltown, Ia., presenting two new bills a week. FRANK E. FOSTER.

STOCK IN NEW YORK

ACADEMY OF MUSIC.—The Wrong Way is being produced this week. Priscilla Knowles, Theodore Friebus and the other members of the organization are meeting with the usual gratifying favor. Business continues excellent at this popular playhouse. Last week The Conspiracy was produced with an elaborateness that reflected great credit upon the players.

WADSWORTH.—Last week the ever popular The Rosary was given an excellent presentation by the players, Guy Harrington and Florence Rittenhouse appearing to splendid advantage in the leading roles. In Wyoming is the bill this week and the patrons are welcoming the opportunity of seeing Mr. Harrington in one of his most successful roles. Jerome Benner, Arthur Bell, Henrietta Godwin, and Edith Spencer are given their usual finished performances.

MAUDE LEONE RETURNS TO CAST

VANCOUVER, B. C., March 13 (*Special*).—Maude Leone, the popular leading woman of the Del S. Lawrence Stock company, returned to the cast Feb. 23 to play the role of May Joyce in The Escape, after a two weeks' vacation, and incidentally the first vacation she has taken since joining the company. She has created the enviable record of having played in stock for over a year without missing a single performance. The week of March 2 she played Cyprienne in Divorcons, wearing her famous $5,000 gown. Miss Leone terminates her season the third week in April, when she will come East to accept a vaudeville engagement on the Orpheum Circuit.

MORRILL STOCK CO. AT WICHITA

WICHITA, KANS., March 14.—The Elizabeth Morrill Stock company opened an engagement at the Empress Theater, March 9, presenting as their first offering, The Lion and the Mouse. Large audiences have been the rule during the week and they have expressed highest satisfaction with the production. The company includes besides Miss Morrill, Charles Adams, Mason Wellington, Florence Brocsi, Charles Hall, Billie Weston Smith, Jack Sutherland Grace Trebor, and Billie Saunders.
D. O. MEYS.

MARGUERITE STARR AT HARTFORD

Marguerite Starr, who has been heading the Calemith stock companies in Allentown and Williamsport, and more recently connected with their Reading, Pa., organization, closed with the latter company, March 7, and has signed to play leading roles with the Poli Stock company, Hartford, Conn., for the Spring and Summer season. This will be the fifth season for Miss Starr with the Poli management. Upon closing with this company in the early Fall, Miss Starr will sail for Paris, where she expects to remain indefinitely—studying.

CONSUL RAY TO DIVORCE ACTRESS

WASHINGTON, March 16.—Gertrude Bondhill, a member of the Poli Stock company has been sued for divorce by her husband, John Arthur Ray, American Consul at Sheffield, England. They were married before Christmas and went on a honeymoon trip to England. Miss Bondhill returned shortly afterwards and took up her stage work again.

Last Summer Consul Ray, on leave of absence, dropped into the theater, saw Miss Bondhill and the romance began at once.

SERVOSS STOCK FOR GRAND RAPIDS

Mary Servoss will inaugurate a stock season at Grand Rapids, Mich., on April 1. She has engaged Charles Gunn for her leading man, Wright Kramer for "heavy" roles and Mona Hungerford to play ingenue.

STOCK NOTES

Jack Steehn has joined the Lytell and Vaughan players in Troy.

The Columbia Stock company at Far Rockaway, L. I., are presenting St. Elmo this week with Adeline O'Connor in the leading role.

Baker Moore has been engaged as leading man with the Denham Stock company, Denver, Colo.

A. H. Van Buren has been re-engaged for the regular Summer stock season at the Columbia Theater, Washington, D. C.

In the Crescent, Brooklyn, production of The Rainbow, this week, George Alison appears with much success in Henry Miller's part.

Miss Percy Haswell opened at the Lyric Theater, Cleveland, Sunday, March 8, in Divorcons, following with All-of-a-Sudden Peggy for the second bill.

John Dilson, juvenile man at the Greenpoint Theater, Brooklyn, will be a member of the Poli Stock company, New Haven, opening the first week of April.

Burton Churchill has retired as leading man with the Orpheum Players, to return to the Keith stock company in Providence, R. I.

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MAUDE LEONE STOCK FEATURE Empress Theatre, Vancouver, B. C.
THE ESCAPE—"The house, last night, was most enthusiastic in its approval and when Maude Leone appeared, in the role of May Joyce, the plaudits and beautiful floral offerings she received showed her how able is to the hearts of Empress patrons. Her work in a strong part was flawless, and she ably depicted the character of the girl who arrives at the end meaning of her through a crooked and winding path."—The Sun, Vancouver, B. C., Feb. 24, 1914.
"Maude Leone, whose return was warmly welcomed, did splendid work in the leading female role, playing the subdued scenes with earnestness and dignity and rising to the emotional climaxes with convincing power. She was the recipient of some beautiful floral offerings."—Daily Province, Vancouver, B. C., Feb. 24, 1914.

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Frank Fielder has been engaged as leading man for the Majestic Theater, Erie, Pa., and opened in Alias Jimmy Valentine Monday, March 16.

John A. Rolb and Thomas Meegan, late of the Poli Stock company at Waterbury, Conn., will shortly appear in a vaudeville sketch.

William B. Bonney, of the Grand Opera House Stock company, Brooklyn, has been engaged to open the first week in April with the Poli Stock company at New Haven, Conn.

Sidney Toler made a great hit in The Lottery of Love at the Academy of Music, Halifax, N. S., week of March 9. The old comedy, so capably presented by the company, was a big success.

Jean Murdock, late leading woman of the Metropolis Theater Stock company, has been engaged to play the Willette Kershaw roles during the tour of the Princess Theater company.

The Helen Grayce Stock company played to an excellent week's business at the Colonial Theater, Annapolis, Md., March 9-14. They presented a different recent Broadway success each night.

Marguerite Skirvin has joined the stock company at New Britain, Conn., to play the leading roles in the absence of Anne Cleveland who has recently met with an accident.

The stock company at Fitchburg, Mass., closed March 7 with Marion Hutchins and Robert Le Sueur in the leading roles.

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SALT LAKE CITY

During week of March 1 at the Utah Theater Willard Mack and Marjorie Rambeau presented a play by Willard Mack, under the name of The Open Range. This play was first seen here under the title of God's Country, and has been rewritten in parts, giving a smoother and more comprehensive performance, which was enjoyed by fair to good audiences.

At the Orpheum Frank Keenan and co. presented the playlet, Vindication, by Willard Mack, making a hit. Paul Conchas was popular. Smith and Cook, assisted by Marie Brandon, were clever. C. E. JOHNSON.

OTTAWA

Pat o' My Heart pleased large audiences at the Russell March 5-7, and matinee. Alice Lloyd and Frank Fogarty, supported by a good vaudeville, co., were given good reception by large audiences March 9, 10, and matinee. Nobody's Daughter March 11. Broadway Jones March 12-14.

Harry Tate in Motoring is the feature at the Dominion March 9-14 to capacity business.

The Port of Doom is the film feature at the Francais March 8-11 to capacity business, while The Adventures of Kathlyn is the film feature of the Family to the usual capacity business of this house. J. H. Du Ba.

FROM PHILADELPHIA

Warfield Warmly Welcomed.
"The Whip," a Drawing Card.
"Pleasure Seekers" at Lyric.
"The Strange Woman" Opens.
"The Doll Girl" at the Forrest.
"Romance" Continues Popular.

PHILADELPHIA, March 17 (*Special*).—David Warfield, in the Auctioneer, was the leading star who opened last Monday night. The actor was warmly greeted at the South Broad after an absence of many months. In the center of the city the theaters this week were quite animated owing to the large number of new attractions.

At the Garrick Elsie Ferguson, in The Strange Woman, opened a two weeks' engagement to big business.

Both the Shuberts and K. & E. presented musical comedies this week. At the Lyric The Pleasure Seekers, a pot pourri show headed by a notable cast that included Bobby North, Max Rogers, Harry Cooper, Vera Michelena, as well as Montgomery and Moore, was very well received.

Richard Carle, always a favorite in Philadelphia, supported by Hattie Williams, in The Doll Girl, is the new attraction at the Forrest and the best sale will insure a successful engagement.

These plays, together with The Whip, which William A. Brady has brought to the Metropolitan certainly gives the local theaters enough to do. There was a big mix up regarding the booking of the Whip Tuesday night, owing to "somebody" not remembering that the last night of opera was on Tuesday. Monday of last week ads appeared in all the papers, stating that there would positively be a presentation of The Whip the following evening at the Metropolitan Opera House in spite of the announcement of the last opera for the season to be given the same evening. After the buzzing of many long distance telephone wires, Jules E. Mastbaum, representing the Philadelphia Central Amusement Co., finally settled the dispute and opera was produced that evening. Altogether The Whip has been very successful and on the opening night the seat sale was said to have amounted to $14,000.

There were only two holdovers at the regular theaters this week. The Doctor, at the Little Theater, and Doris Keane, in Romance, at the Adelphi. Miss Keane's splendid acting has made the play very popular.

It was with a great deal of regret that local theatrical folks learned of the death of Miss Dickie Deiaro, a Philadelphia actress, in Milwaukee, where she was playing in Stop Thief. In private life she was Mrs. D. D. Schuyler, and has been on the stage for twenty-five years. Years ago being a member of the Girard Theater Stock Co.

Mutt and Jeff is a current attraction at the Walnut and recently played in Germantown at the Orpheum to capacity houses. This week the Orpheum will present The White Slave.

J. SOLIS-COHEN.

FROM BALTIMORE

"New Henrietta" Well Liked.
"Little Miss Brown" Charms.
Mrs. Fiske Royally Welcomed.
Irving Place Co. in "Anatol."
Unique Theater Party Given
By Assembly at "Doll Girl."

Exceptionally large audiences are filing Ford's this week to witness the performance of the New Henrietta, and there are many to whom the memory of Stuart Robson in his inimitable characterization of Bertie, the Lamb, is still vivid. To this section of the audience at least the play may have lost something of its appeal, but to the younger generation, it is exercising its full charm. Douglas Fairbanks scored a triumph. It is no easy proposition to attempt a characterization which has been so indelibly linked with another's personality. William H. Crane was welcomed with an ovation from the audience. He played with all his old ardor and spirit. Amelia Bingham and Patricia Collinge, both came in for a goodly portion of applause. Miss Bingham is an old favorite with us, and Miss Collinge is undoubtedly one of the most promising of the younger actresses now upon the stage. The revival of the Henrietta is a huge success in Baltimore, and is one of the best things offered us this season.

The past week saw the first local production of Little Miss Brown at Ford's. Much of the credit for its success is due to Madge Kennedy, an actress of charming personality. Her performance in the title-role is a triumph. Business was extremely good all week.

The Doll Girl at the Academy also came in for generous attendance from Baltimoreans. It is doubtful if any musical comedy other have a larger personal following than Miss Williams and Mr. Carle enjoy in this city.

The Messrs. Ford are to be congratulated upon the splendid manner in which they carried out the Schumann-Heink concert last week. An enormous audience stormed the theater, and there was not a seat available in the entire auditorium when the famous contralto began her first number. She was in glorious voice, and the audience welcomed her with rapturous applause.

An exceptionally fashionable and distinguished audience filled the Academy on Monday night to welcome Mrs. Fiske back to Baltimore. For her appearance this season she has revived Mrs. Bumstead-Leigh. The play is practically new to Baltimore. Mrs. Fiske invests every role with attention to details in conception and execution, costuming and staging which is not to be surpassed. One can always feel sure in advance that they will witness a thoroughly artistic and finished performance, and such is the case with Mrs. Bumstead-Leigh. The company includes Aldrich Bowker, Fleming Ward, Kenneth Hunter, Francis Dessert, Malcolm Duncan, Grace Griswold, Miss Merville, Kate Mayhew, Fay Bainter, and Marion Pullar.

The production of Madame Sherry by the Poli organization last week added no laurels. With the recent production of Forty-five Minutes from Broadway in mind, the result achieved by the company was not surprising. They should be content to rest on laurels well earned with their success in drama and comedy drama. They should not overtax their versatility, which they have certainly done by attempting this second venture into musical realms. It numbers among its members some extremely capable people, whose record in past performances places them high in the esteem of the public. The performance of Madame Sherry last week was decidedly mediocre, and a continuation of such presentations as was witnessed last week will do much to dull the luster of their fame. The House Next Door, which is billed for this week, is a play in which the Poli organization should achieve success.

The unique theater party which was given by the Junior Assembly at the Academy of Music last week, when they bought the entire house for their exclusive use, was the most elaborate affair of its kind in local theatrical history. Richard Carle and Hattie Williams gave a private performance of The Doll Girl before the members of the assembly and their friends. over 800 persons witnessed the performance, and it is said that $2,000 was paid for the performance. During the action of the play a number of features were introduced. The performance was followed by a supper in the lobby of the theater and a ball in the concert hall, which lasted until nearly daylight. The decorations were very elaborate. The balconies and orchestra were closed off by a large black curtain, giving the effect of a small and cozy theater. The upper boxes were covered with flowers. Before the performance Mr. Carle and Miss Williams received the guests in the lobby of the theater as they entered. The performance was excellent, all the actors entering into the spirit of the entertainment. Messrs. Tunis Dean, Harry Fenkle, and John D. Little were presented with silver-headed canes. The club also presented Miss Williams with a handsome vanity bag, while Mr. Carle received a silver-headed cane.

The Irving Place Theater company from New York completed their Baltimore season with two performances last week at Albaugh's Theater, presenting The Affairs of Anatol, before

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an S. R. O. house on Thursday evening. This was the first performance of the Schnitzler comedy in Baltimore, and the audience included many of the regular theatregoers. The comedy was excellently presented, and company scored a complete success. On Thursday evening they presented Die Haubenlerche to another well-filled house. The Irving Place company has established an enormous following here, and it would not be surprising to find their season considerably lengthened next year.

I. BARTON KEBIS.

FROM BOSTON

Kitty Gordon Opens at the Cort.
Gilbert and Sullivan Plays Draw.
Craig Experiments at Castle Sq.
H. B. Warner for "Under Cover."
"Poor Little Rich Girl" Opens.
"Little Café" at the Colonial.

BOSTON, March 17 (*Special*).—With Viola Dana still playing the principal part, The Poor Little Rich Girl came last night to the Hollis street. The Little Cafe opened at the Colonial. Both pieces will probably remain for long runs. To the Cort came Kitty Gordon, after a "jump" from Los Angeles, in Pretty Mrs. Smith. This is a new Morosco production, with music by Harry James and the book by Elmer Harris, assisted by Mr. Morosco. In the company are Charlotte Greenwood, Sidney Grant, Harrison Hunter, Ray Atwell, Edward Martindale, Lillian Tucker, and James Gleason.

Mimi Agnatis, who recently played an engagement at the Hub, is back there again for a week, playing a different Italian drama each evening.

Other bills: Park, Fanny's First Play; Tremont, Raymond Hitchcock in The Beauty Shop; Boston, Molly Pearson in Bunty; Majestic, Within the Law; Shubert, De Wolf Hopper and the Gilbert and Sullivan co.; Plymouth, Under Cover; Castle Square, The Craig Players in The Crisis.

Whatever their success elsewhere has been, the Gilbert and Sullivan revivals have met with a kindly reception here. The interest of the middle-aged playgoers in the old but ever-fresh operettas has been noticeable. Boston is, perhaps, particularly rich in people who cherish the Gilbert and Sullivan tradition, for, as J. B. Clapp has just pointed out in an interesting article in the *Transcript*, Boston was fertile in its production of the pieces thirty years ago. At one time three productions of Pinafore were running here at the same time.

Several English players, Fred Graham, John Deverall, Robert Case, Tom Graves, and Marie Empress, are playing their first American engagements with The Little Cafe at the Colonial.

The usual plan of a mixed bill, furnished by all the attractions in town, has been abandoned for the Actors' Fund benefit this year, as far as Boston is concerned. Instead, there will probably be a special matinee at each house.

Under Cover, Hoi Cooper Megrue's play, that has been playing to big business for twelve weeks at the Plymouth, is soon to have a Chicago production, with H. B. Warner playing the part that William Courtenay has here.

When revivals of operetta at popular prices were announced as the new policy at the National, many of us were skeptical of the outcome. The Morton Opera company has more than made good, however, and is playing to capacity nearly every night. The bill this week is The Time, the Place and the Girl.

Within the next few weeks John Craig is to make a most interesting experiment at the Castle Square. He has produced a series of plays that ordinarily do not find their way to the stock company stage, giving each one a single special matinee. The first of the series will be Maeterlinck's Pelleas and Melisande, with Irving Pichel and Mary Young playing the two principal parts. This plan is something new for American stock companies, and that Mr. Craig wishes to do anything "impractical," will add to the praise he deserves for already using his organization for courageous experiments. But it is to be hoped that he will wish to act in some of these pieces himself.

A week ago Saturday Melba was to sing at the Opera House in Boheme. At the last minute she had to cancel the engagement on account of a bad throat. Thereupon Director Russell did an unprecedented thing. Not only was the opera given with a substitute Mimi, but all the subscribers for Saturday afternoon were offered balm for their disappointment in the form of an extra free performance of Othello, with Vitiani and Zenatello and with Weingartner conducting, on the following Wednesday. But again it was demonstrated that the free thing by not the desired thing, for the beneficiaries of the management's bounty carefully remained absent most of them. Melba sang parts of Romeo and Juliet and of Boheme last night. Felice Lyne makes her American debut in opera in Rigoletto on Friday.

FORNAM ISARD.

FROM WASHINGTON

Exceptional Book and Music
Make "Maids of Athens" a Hit.
Forbes-Robertson in "Hamlet."
Tom Terriss in Dickens Tales.
"The Dummy" at the National.
"Nearly Married" Pleases.

WASHINGTON, March 17 (*Special*).—Henry W. Savage again struck a positive success with one of the biggest musical productions of the year, in his presentation at the National Theater dur-

TO CORRESPONDENTS

MIRROR correspondents are requested not to send cuts of managers and theaters, as these are usually of a coarse screen intended for newspapers. No cut of a screen less than 120 is available for use in THE MIRROR, and disregard of these instructions only necessitates useless expense of returning to the senders. Mail photographs.

ing the past week of Maids of Athens, a musical work so thoroughly much to his liking that Mr. Savage has advertised it as the Merry Widow's big sister. It is a work of superior musical brilliancy with a story of entertaining and enjoyable interest, laden strongly with most pleasing comedy. A co. of over a hundred and an augmented orchestra, with a notable cast of principals that include, among the leaders, Josephine Whittell in the role of Princess Photini—taking the place of Bernice Merahon, who was seen in the opening performances and was announced to appear here; Albert Pellaton as the Prince of Jarnes; James Harrod, as Capt. William Penn Harris; Leila Hughes, as Mary Louise; Arthur Wooley, as Christodolas; W. S. Percy, as Dyke Green, and Bert Green, as Van Green, two of the most laughable of blithering English detectives, and Marie Horgan, in one of her fetching comedy roles, as Mrs. Harley.

The current week's offering at the National Theater is a new play—newly presented by The Play Producing Co., entitled The Dummy—a comedy of crooks.

Nearly Married, with Bruce McRae, was last week's praiseworthy offering at The Columbia Theater, attracting large and distinguished audiences during the engagement, with an evening that had President Wilson and a large White House party occupying boxes. The present week introduces Tom Terriss and an all English co., in the presentation of several of Charles Dickling's most popular works.

During the past week appeared also The Pleasure Seekers, a burlesque organization of superior excellence that crowded the Belasco and afforded the very best of enjoyable entertainment. The present week's notable booking is the appearance of Forbes Robertson in repertorre. He opened his engagement Monday night with Hamlet to a capacity attendance.

The Poli Stock co. gave strong performances during the past week of Charles Kenyons' Kidling, in the revival of which this notably popular stock organization under the directorship of Edwin H. Curtis gave two dollars' worth at stock prices. Francis Neilson again excelled in the Margaret Illington role with a support that was perfect. The current week's offering is Stop Thief.

The current week's bill at Keith's is headed by Arcadia, a musical spectacle by E. A. Bolte.

Other leading acts include Joseph E. Howard and Mable McCane; Milton Pollock and Co., in George Ade's playlet, Speaking to Father, and Ed Wynn and Co. in The King's Jester.

Ed Miner's Big Frolic co., in the musical burlesque, Mixed Pickles, is at the Gayety.

JOHN T. WARDE.

BROOKLYN

"The Auctioneer"—Event of the Season—Breaks Attendance Records

David Warfield's annual visit to the Montauk Theater March 9-14 was unquestionably the dramatic event of the present season. The popularity of Mr. Belasco's star in this borough is ever growing, and the splendid revival of The Auctioneer seemed even more finished than the original production. Mr. Warfield was greeted with capacity houses at every performance. Manager Edward Trail stated that the attraction had broken the house attendances record of the present season.

The New Hearietta returned for its second week's visit in Brooklyn, this time at Teller's Broadway Theater, where the quartette of stars, including William H. Crane, Douglas Fairbanks, Amelia Bingham, and Patricia Collinge, all received enthusiastic receptions.

The Clever Woman, with May Robson in the principal role, which was offered at the De Kalb Theater last week was another pleasing event. The management of the De Kalb has booked Cecil Spooner in One Day as next week's attraction. Miss Spooner is a big favorite in the Bushwick section.

The first motion pictures of The House of Bondage, produced from Reginald Wright Kaufman's novel of the same name, were offered at the Majestic Theater. While the pictures did not draw very favorable comment from the local critics, they drew capacity houses.

J. LANOY HAVO.

SAN FRANCISCO

Himalayan Drama to Be Produced on Mount Tamalpais in May

The Columbia Theater will be dark to end of week of March 16, when Henrietta Crosman will open in The Tongues of Men.

The Alcazar opened March 9 with Herbert Kelcey and Effie Shannon in Years of Discretion to big house. Charles Compton made his first appearance with the stars.

The Cort on March 9 entered on the farewell visit of The Blue Bird to big house.

The Savoy gave a bargain night March 9, charging 25 and 50 cents instead of 25 cents and $1. The bill is The Crime of the Law. Next will be given Smashing the Vice Trust.

Martin Beck was in town to consult with Mr. Meyerfeld, the president of the Orpheum Co.

The S. F. Center, of the Drama League of America, had an open meeting afternoon March 10 at the Cort Theater presided over by Professor Armes, of the University of California. Charles Hampden, of The Blue Bird co., gave a talk on his visit with Maeterlinck last Summer.

Shakuntala, a Himalayan tale, will be presented on Mount Tamalpais in May. The play was translated by Professor Ryder, of our university.

The Orpheum had another good bill which included Henry Woodruff and co., Ray Samuels, Collins and Hart, and Carlisle and Romer.

The Empress: McMahon and Chantelle, Bounding Gordons, and Rose Tiffany and co.

The Pantages: Ward Girard and Agnes Cain Brown, Sans, Kelly and co., and Jack Golden.

The Portola gave 3,000 tickets to the school children to see the film, How Wild Animals Are Fed, and this week of March 14 Paid in Full is the attraction.

Grauman had Pride of Jennico, and the Tivoli offered Judith of Bethulia.

A. T. BARNETT.

CINCINNATI

Sweatnam Stars in "Excuse Me"—Poor Patronage at the Walnut

Willis Sweatnam in Excuse Me opened an engagement at the Grand March 9 for the week. The last time this play was seen here two years ago, it was billed Excuse Me with Willis Sweatnam. The work of the star certainly entitles him to present honors. It is certainly one of the best farces written in the past decade or generation and is worthy of the big business it enjoys in this city. A Cincinnati girl, Lillian Cook, was prominent in the support. George Arliss, in Disraeli, follows. A long awaited engagement.

The Bird of Paradise, with Lenore Ulrich in the leading role, opened at the Lyric March 8 for the week, playing to good business. William Desmond was splendid as the leading man. Helen Ware, in Within The Law, follows March 15, a return engagement, and no doubt the business will be to capacity.

The Warning was the bill at the Walnut for week of March 8, followed by Mutt and Jeff. The patronage at the Walnut, except in musical shows, has fallen off considerably of late. The reason opens up several avenues of thought, most of which lead to the moving picture theater.

Josef Hofman was the soloist at the Symphony Concerts March 13 and 14, receiving an ovation at each appearance.

Keith's had a real novelty for the week of March 8—Grand Opera. May Tully's co. gave Cavalleria Rusticana with excellent effect. Real singers were in the co., recruited from grand opera. Ray Cox and Coba, Imhoff and Corcene also scored.

Al Reeves's Big Show was seen at the Gayety week of March 8 and the Rector Girls at the Olympic, Bob Fitzsimmons following.

On March 14 L. A. Neiss, manager of the Gayety, will retire from service at that house, being succeeded by Charles Arnold, an eastern man. Mr. Neiss will take up his theatrical work in Atlanta, Ga., engaging in business with Jake Wells, a well-known southern manager.

Julia Culp, the singer, and Bachaus, the pianist, gave a joint concert at the Emery Auditorium March 11.

JOHN REDHEAD FROOME, JR.

FALL RIVER

Lester Lonergan Players Celebrate 1,000th Performance

The Malley-Denison co., at the Savoy, presented week of March 9-14 The Virginian, with Carolyn Elberta and Gus Forbes in the leading roles. Both Miss Elberta and Mr. Forbes were unusually good, and there is no question in regard to their versatility, which is becoming more pronounced every week. Miss Kane and Miss Neiderauer met with their usual success, adding to their popularity. The other members of the co. gave very strong support. One of the features of the Malley-Denison co. is the conjunction of the Taunton and Fall River cos., which in all probability will have a tendency to encourage finished productions. The stage settings were very good under the efficient direction of J. Francis Kirk.

The Bayliss-Hicks Players presented at the Bijou week of March 9-14 A Wife's Secret, with Corrine Cantwell and Stanley De Wolfe in the leads. Miss Cantwell's conception of Mona Madison was all that could be wished for, while Mr. De Wolfe was very good as John Madison. Maxwell Driscoll added new laurels in the part of Jerry Higgins. Leah De Picou as The Child gave a good performance. Mr. Grabbert, the scenic artist, is to be congratulated on his beautiful work, which is especially pronounced this week.

At Hathaway's, New Bedford, the Lester Lonergan Players presented week of March 9-14 David Belasco's piece, The Lily. Mr. Lonergan gave one of his best characterizations in the role of Arnaud, while Miss Ricard was no less successful in the interpretation of Christiane. The feature of the week was the anniversary of the one thousandth performance. Every member of the co. was showered with floral tributes in appreciation of their work. Mr. Lonergan was presented with a tender for his motor boat on behalf of the members of the co. and the employes of the theater. The theater was packed to the doors, which was beautifully decorated commemorating the occasion.

W. F. GEE.

CHICAGO NOTES

The most important new offering of last week was Donald Brian in The Marriage Market at the Illinois. This musical comedy has scored a pronounced and immediate hit, the critics giving a most cordial support. Mr. Brian by his dancing and by his singing expressiveness has won a firm place in the hearts of local theatergoers. He has a capital fellow in his funmaking in Percival Knight, May de Sousa, Carroll McComas, and Cissie Sewall.

Kolb and Dill opened at the American Monday night March 9 in A Pack of Pickles. This musical comedy has "caught on," and the Weber and Fields, of the Pacific Coast, are in for an indefinite run. Mande Lillian Berri sings the prima donna role effectively, and Olga Setch has scored a clear and distinct triumph in an ingenue role, singing and dancing divinely.

Robert Hilliard has returned to the Olympic in The Argyle Case, and capacity houses are the rule. Al. Jolson arrived at the Auditorium on The Honeymoon Express. The production has been redecorated since its last visit, when it was the subject of much satirical comment. Jolson is becoming a greater favorite on each visit.

The Irish Players at the Fine Arts closed their local season after a week of almost daily changes of bill. March 10 William Boyle's The Eloquent Dempsey had its first performance in this city. This comedy is, perhaps, the most characteristically Irish of the Abbey Theater's productions, but on account of its purely local humor it has not been shown before in America. On succeeding nights the following plays grouped together in double bill were given: Patriots, by Lennox Robinson; Jackdaw, by Lady Gregory; Deirdre of the Sorrows, by J. M. Synge; Mixed Marriages, by St. John Ervine; The Playboy of the Western World, The Country Dressmaker, and The Rising of the Moon. The Irish Players are now upon a tour of Illinois and Michigan towns.

Plays that continue are Taste at the Blackstone, Seven Keys to Baldpate at the Grand, Help Wanted at the Cort, Seventeen Morn at the La Salle, The Passing Show of 1913 at the Garrick, and The Speckled Band at the Studebaker.

The Deadlock has closed at Howard's. The Traffic will probably be brought back to resume its successful run at this theater.

Weber and Fields and their supporting company of stars have returned to the Auditorium for a single week, beginning March 16. The seat sale is tremendous, and will probably reach $25,000 for the week. Prunella has its first local bearing at the Fine Arts March 17, with the best seats selling for $3. The management claims that Winthrop Ames requires this increased schedule to break even.

Imminent changes include the Princess Players of New York at the local Princess Theater in their repertoire of thrillers March 23.

On March 30 E. H. Sothern will make his annual appearance at the Garrick for two weeks. His Shakespearean repertoire will be abandoned with one performance of Hamlet. If I Were King and Lord Dundreary will be given the first week, while Justin Huntley McCarthy's new romantic melodrama, Charlemagne, will have its premiere the second week.

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THE MASK AND WIG CLUB

By HERMAN L. DIECK

Does it lessen the dignity of a famous institution of learning to have a hundred or more students assume male and female roles in a musical comedy? The students of the University of Pennsylvania will answer such a query with an emphatic "No!" and if that unqualified negative will not suffice, the students will point to the Mask and Wig Club, composed of members who have been seen as principals in former productions or who were in last year's production, Maid in Germany, and challenge doubting interrogators to discover a record of inefficiency in the scholastic achievements of boys who have danced and sung in any of the annual productions. No one will contend that the Mask and Wig shows provide mental stimulus, but every student will assert that they are jolly good fun and that they are perfectly harmless frolics, having a further recommendation in that funds for various university enterprises are raised through the dozen or more performances given each Easter season.

What brings the Mask and Wiggers especially into notice just now is the fact that the Easter week production of 1914 marks the twenty-sixth annual presentation by the club. A quarter of a century of musical comedy, played by students, contrived by students, rehearsed by graduates or undergraduates, and always a principal social event in the life of the Philadelphia debutante, is not to be ignored. The debutante would not for a moment tolerate such cavalier treatment nor would the best families listen patiently to any scoffer. But as there is never anything except laudation for the student actors, a contingency of deprecation is not to be considered. The Mask and Wig Club is firmly established, and there is no indication that anything but healthy growth will be the future of the organization.

The musical comedy organization of the American college is now a pretty well established institution, but none of the clubs, even the Triangle of Princeton or the Hasty Pudding of Harvard, compares in lavishness of production with the Mask and Wig. The-

DAVID LEWIS IN "MR. AND MRS. CLEOPATRA," 1892.

GEO. W. KENDRICK 3d AND EDWARD BROOKS, JR., IN "MR. AND MRS. CLEOPATRA," 1892.

atrical managers who have been in Philadelphia at performances of the club have been lavish in praise of the manner in which the singing and dancing ensembles have been put forward, and only two seasons ago Werba and Luescher, marveling at the ballets staged under the direction of Charles Snyder Morgan, Jr., engaged him as stage director for their musical comedy productions. One of his earliest efforts for those managers was the introduction into Eddie Foy's show, Over the River, of a number of new dances, and last season he was intrusted with the staging of Victor Herbert's Sweethearts, in which Christie Macdonald was the star.

In the years that have passed, the various productions have been of musical plays written by members of the club, with music taken from "hits" of the season and with occasional original numbers. Last year, however, a tendency to encourage members to write music for the productions resulted in the major part of the music coming from the pen of Charles Gilpin. The Gilpin music served its purpose, for it was of the dancing kind, even if there is nothing striking in the melodies. The lyrics always have been fashioned by the librettist, or by some other student or graduate, and thus the college flavor, with references to football, to baseball or to university personages or activities, have been present. Atlantic City in recent years has been the trying-out town preceding the Philadelphia week, and out-of-town engagements have followed, much to the financial benefit of the club and its benefactions. New York was invaded years ago, and performances have been given in Washington, Baltimore, Pittsburgh, New Haven, Boston, and other cities.

If one wanted to know what sort of fellows those handsome girls are who whirled about so gracefully and with such abandon, almost in the style of Adeline Genee, there could be pointed out George W. Kendrick, 3d. He was a marvel in toe dancing in his time, twenty-seven years ago, and yet he was a football player and, after he graduated, he used to be one of the best of polo players. Morgan probably excelled Kendrick, for Morgan was of a later period, when the evolutions of the dancing contingent became more complex. Lately he had his reward in his selection for his important post with Werba and Luescher.

The pioneers of the club gave but one performance, and that was in 1889 of a piece called Lurline. In that time Clayton McMichael, now deceased, was the inspiring stage director. McMichael had a sort of theatrical genius. He could take the rawest kind of raw material and make dancing easy for the clumsy young fellows. In an old-fashioned house in Walnut Street, where are many relics of the days of Washington, the boys were assembled for drills. A top-floor room, equipped with a piano and with a chair or two, was the dancing headquarters. The boys would be tried out for the chorus by one of the members of the club, who, seated at the piano, would try a few measures of a topical or popular song and would have the applicants warble. And there was some very queer warbling at times, too. Then when the matter of singing was arranged, choruses for the show in prospect would be tried. Dancing evolutions would next engage attention. The sifting process would result in the arranging of the boys into groups, some to be wall-flowers, with nothing but marching to do, others for a ballet, and these, with due regard for physical fitness, then arranged for participation either as men or girls. Each step or series of steps would be shown by McMichael and at the piano Francis Penn Steele, one of the stars in dancing of the early productions, would play the music. Steele, by the way, went down in the ill-fated French liner *La Bourgogne*, and was greatly mourned.

McMichael was always full of jest, and he had one favorite "wheeze" that he utilized in several shows. The jokelet was of this sort: Enter Courier—"The carriage is without." "Without what?" would come the reply. And then the Courier would respond, "Without wheels, my lord." "It must be a sleigh," would be the comment. "Slay the driver at sunrise!"

But the fun was not always of that kind. Albert Kelley, who was one of the best of stage Irishmen, and who could easily have become a star in the professional field—so many of his friends believe—used to write his own songs, and he had several that were sung on the professional stage. Then there was William Ernst, Jr., gone to the great beyond, but one of the best librettists the club has had.

What criticism of the club there is relates to the forming of a too close corporation. The graduates have had too great a part in the management, and the boys who go into the chorus simply pass out of the organization when they have finished their indentures. Indeed, these fellows in the chorus are never members of the club at all, and the coterie in control, now numbering a little more than a hundred, has all the benefits of the quaint club-house and of the jollifications held there. The chorus girls and boys do not think of this aspect of the fun-making, but are satisfied apparently to spend a short period in public view, dancing and singing. Perhaps it is just as well, for there is not a consequent diversion of study which might be manifest if a large number of students were enrolled in the somewhat exclusive club. Good fellowship among the chorus fellows certainly prevails, and the associations made by the boys in their frolics are so pleasant as to be remembered throughout a lifetime. It might be urged that there would be better employment for the students who go into the Mask and Wig productions in enacting classic drama, in playing modern classic in French or German, but at any rate the amusement that is afforded by appearances in the Mask and Wig shows is harmless, and is a safe outlet for the ebullient spirit of youth. The "girls" do not lose anything in manliness, in spite of skirts and girlish tresses, and there is acquired a gracefulness that does not ill become any man. Who knows, too, whether there may not in time develop among the librettists a successor to the very few who have attained eminence in the writing of comic operas or musical comedies for the American public?

Gilbert and Bacon.

"CHORUS GIRLS," MASK AND WIG CLUB, IN "MISS HELEN OF TROY," 1912.

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BERMUDA NOTES

Interesting Letter Concerning the Theater and and Professional Folk at Bermuda.

HAMILTON, BERMUDA, March 4 (*Special*).—W. S. Harkins's Players have concluded their annual engagement at Bermuda, and are now en route to the West Indies. It is either a feast or a famine with the permanent residents of Bermuda, when it comes to dramatic fare, and as Mr. Harkins's company is the only one that regularly books Hamilton, naturally an enthusiastic welcome is extended.

Though the weather has been unpleasant, a great number of tourists have visited the Islands this season, and all have made obeisance to the shrine of Bermuda as the real fairyland of the universe. The theater is not the "palatial edifice" it has been described by a noted writer in a well-known magazine, but it is fairly well equipped. A colored orchestra provides the music, accompanied at intervals by lowing kine, lordly chanticleers, and plaintive baby goats, which hold forth on the adjoining hillside. In the downstairs section of the house we have American and English tourists and native white Bermudians, and here and there are seen the vivid red military coats, garish amid the evening clothes of social leaders. The top gallery is reserved for the colored resident, whose enthusiasm has to be frequently restrained by a peremptory "Order!" from the officer in charge.

The natives are still talking of the Yankees and "Shooters," the ball teams which trained here last season. The ban is still on automobiles on the Islands, but promoters are busy trying to persuade the residents as to the practicability of a trolley line. It is said that a new theater and office building block is in contemplation.

Annette Kellermann and her amphibious antagonist, who were badly injured by the breaking of the glass tank in which they were performing for a motion picture film, have recovered sufficiently to try it over again, and the firm is busy transferring some of the exquisite scenery.

Percy Meldon, the well-known stage director, and Paul Scott, the agent and play broker, are expected from New York soon, and the royal spies have been instructed to escort them to the governor's palace for inspection immediately upon their arrival.

The next stand of the Harkins company will be Bridgetown, Barbados; then Georgetown, Demerara; Trinidad, Panama, and possibly various ports of South America. The traveling roster includes W. S. Harkins, wife, and daughter; Harry O. Stubbs, director; Frank Conway, Herbert Charles, C. Nick Stark, Eugene La Rue, A. E. Mendes, William Mallette, Victor Steward, Sue Van Duser, Louise Wolfe, Eileen Cosgriff, and Evangelyn Blasdale.

C. NICK STARK.

SPOKANE

From the ridiculous to the sublime was the gamut run by the Auditorium during the last week, while for the immediate future some musical comedy is in store. Mutt and Jeff in Panama was the attraction Sunday night. It can be said of this attraction that it has well advertised patience enough to see of Mutt and Jeff, and much is heard just now of Panama. The Rosary was presented on Monday night to a small crowd, and repeated Tuesday night. Old-time memories will be revived by McIntyre and Heath, Sunday and Monday nights, in The Ham Tree.

Excavation started this week for the foundations for the new $100,000 Lincoln Theater, at Sprague and Lincoln, directly opposite the new $2,250,000 Davenport Hotel. The plans call for a four-story building, with provision made for adding three more stories.

Tryout Night was inaugurated Friday by Manager Joseph Muller at the Orpheum. The amateurs made a success of it on the first night, and the innovation will be continued.

The affairs of the American Theater Company have been reorganized following the death of Thomas J. Noonan, of Portland, Ireson. George O. Blakeslee, formerly manager of the Empress, is temporarily in charge of the house, on behalf of the Spokane Merchants' Association. There is a lease on the theater building and bookings made for alma.

W. S. MCCRAE.

SEATTLE

The attraction at the Moore was McIntyre and Heath in an enjoyable presentation of The Ham Tree March 1-4, which drew good business. Fritz Kreisler in a violin recital March 5. Mutt and Jeff in Panama March 6, 7.

At the Seattle the offering was Checkers March 2-8, which was presented by a capable co. before houses ranging from small to large. Dwight A. Meade was seen to advantage in the title-role, and Charles Schad made a good "Push" Miller.

At the Tivoli the Spooners March 2-8 amused and entertained houses averaging good business.

At the Pantages Gunboat Smith and vaudeville March 1-7.

BENJAMIN P. MUSSMANN.

OMAHA

Standing room only was the rule during the engagement of Montgomery and Stone at the Brandeis March 5-7. It is one of the best attractions of its kind seen during the entire season and was appreciated by all. Otis Skinner March 9-11. Eva Tanguay March 12-14. The Traffic week of March 15. Within the Law week of March 22.

The week's attractions at the Orpheum include Clayton White and co., Conroy's Diving Girls, and Lillian Herlein.

The Gayety had The Follies of the Day, featuring Gertrude Hayes and a bright bunch of dancers.

J. RINGWALD.

SPRINGFIELD, ILL.

Romance, presented at Chatterton's March 5, was witnessed by a large audience; the production was one of the strongest ever presented here, and will be long remembered by all. Gertrude Merriam played the leading role. She was supported by an excellent co. Peg o' My Heart March 6-8 did a nice business, and won a well-deserved hit, as it was the cleverest comedy ever presented here for some time. Florence Martin as Peg won her way into the hearts of the patrons at once.

Damaged Goods March 9 was witnessed by a capacity house, and created a deep impression. Howard Hall as the doctor and the Misses Hackett and Stemmel were seen to great advantage.

Majestic Vaudeville house had Paul and Ethel Locke, In and Out, and The Bell Boy Trio as features week of March 1.

The Gaiety presented an excellent bill.

Empire Stock co. presented the Grotto Girls week of March 2 at Empire Burlesque house.

ELBERT L. TOMPKINS.

PORTLAND, ORE.

$50,000 Auditorium Site Selected—Cabarets Forbidden in Portland

The Portland public auditorium, over which there has been much acrimonious discussion, will arise on the block, the property of the city, bounded by Clay, Market, Second, and Third streets. This block was dedicated for use as a public market site, and there is some doubt as to the legal right to use the block for any other purpose; but up to the present time no citizen has brought suit to enjoin the commissioners. The original plans called for a site to cover a block and a half, and these are now being modified to fit the diminished ground space. The building will cost more than $500,000.

The cabaret in Portland, with its dancing and its big choruses, is past history. Vocal solos, duets, trios, quartettes, and orchestra music are the limit of the cafe amusement menu. The new order of things began with March 1, in compliance with the expressed wishes of the mayor. It was found unnecessary to pass a city ordinance forbidding the features to which objection was taken.

The National Amusement Company, a Portland organization, has filed articles of incorporation. The capital stock is $75,000; Melvin G. Winstock is president and managing director. This is the company which has leased a mid-city half-block for the erection of a motion picture house, plans of which have been published in THE MIRROR in recent issues.

Preliminary plans have been laid for the Follies of 1914, which the Theatrical Managers' Association perpetrates upon the Portland public once each year.

Fritzi Scheff, at the Orpheum, and Emma Trentini, at the Heilig, gave style to the theatrical literature of the first week of March and drew classy and good-sized audiences. Trentini as the Firefly made a most favorable impression upon public and critics. Fritzi Scheff contributed four numbers to the vaudeville programme, and was enthusiastically encored.

Mayo Methot, a Portland child, attracted wide public attention by her acting in the title-role of The Littlest Rebel at the Baker last week.

Gertrude Clark and Spencer Ward, in song and piano, were the big hit of the programme at the Empress last week. Joe Maxwell's Dancing Girls occupied the headlines, and gave a creditable performance.

Lora, the Girl and the Parrot, mystified, and in Laughland, a one-act burlesque musical comedy, amused good-sized audiences at Pantages last week.

Ed. S. Allen, the Hebrew comedian, has returned with his co. to the Lyric for an indefinite engagement. For the first week the offering was a musical comedy, entitled In Gay Paree.

JOHN F. LOGAN.

KANSAS CITY

The appearance of E. H. Sothern at the Shubert March 9-14 was the signal for another series of crowded houses. The old favorite, If I Were King, was the principal offering of the week interspersed with two performances of Lord Dundreary and one of Hamlet. That he pleased greatly goes without saying, and the applause accorded him necessitated several curtain calls after each act. Elisabeth Valentine as Katherine, and George W. Wilson as the king shared in the honors with the star. Otis Skinner in Kismet March 15-21.

The Auditorium Stock presented The House Next Door for the week beginning March 9, playing to excellent business. The play, by J. Hartley Manners, had never been seen in Kansas City before, hence attracted more than ordinary interest. The entire co. was splendidly cast, but the principal honors, perhaps, belong to Henry Crosby and R. J. Blaskall, whose portrayals of the parts of Sir John Cotswold and Sir Isaac were worthy of special note. Henry Mortimer and Frances McHenry pleased, as usual, in leading roles.

The Grand had Babcock of Sunnybrook Farm March 9-14, playing to a very satisfactory week's business. Violet Mesereau handled the name part very creditably indeed, and was supported by a capable co. Al. G. Field's Minstrels March 15-21.

Eddie Foy and the Seven Little Foys were quite one of the biggest hits the Orpheum has had this season, at least the crowds who packed the theater March 8-14, so proclaimed them. Other acts on the bill also found favor, James H. Cullen pleasing especially.

The Six Diving Nymphs were the feature of the Empress bill March 8-14, pleasing greatly.

The Hippodrome had a triple headliner bill for the week beginning March 8. Harry Boltner and co., Boys and Girls of the A. D. T., and "Richard the Third," the trained monkey.

The College Girls held the boards at the Gayety March 9-14. The Willie Weed had The Tango Girls March 8-14, playing to a very satisfactory week's business, and the Globe had the Western Vaudeville Road Show for their bill March 8-14, and played to a big week's business.

D. REMSY CAMPBELL.

PITTSBURGH

Within the Law drew good houses at the Alvin March 9-14 in its second and last week. The local press praised Helen Ware's Mary Turner most highly. Beatrice Noyes, Charles White, Frank Campeau, and Eugene O'Rourke also scored. Yeoman Bantley in When Dreams Come True followed. Manager Reynolds announces William Hodge in The Road to Happiness week of March 22.

The Nixon had Stop Thief March 9-14, which proved one of the best farces seen here this season. Sam Hardy, Mary Ryan, Percy Ames, and Frank Bacon did good work. Richard Bennett and the original New York co. followed in Damaged Goods.

The Old Homestead was the offering at the Lyceum week of March 9. The co. was an adequate one, and Manager Wilson reported good business. The Dingbats followed.

On March 12 and 13, matinees, were given of Racketty Packetty House at the Alvin, and also a performance on Saturday morning March 14. This was presented by the Dramatic Department of the College Club, with the same cast as played at Carnegie Hall March 5-7.

The Pit Players were seen in The Easiest Way at the Pitt March 9-14. Mary Hall was credited with a fine piece of work in the role of Laura Murdock, and Robert Gleckler's Brockton was very well done. Dorothy West, Louis Kimball, and others of co. were well cast. This offering was a splendid one, considering the fact that the players had but only two days for manuscript study, as manuscripts were delayed by the storms East. The Boss is the offering March 16-21.

Charles M. Bregg, dramatic editor of the Gazette-Times, spoke on the "History of Drama" in Carnegie Library at the organization meeting of the proposed Section of Dramatic Arts of the Academy of Science and Art, on Wednesday evening, March 11. William Moore Patch and George Seibel also made brief addresses.

Thomas W. Ross ended his engagement at the Duquesne with the Davis Player's March 9-14 in The Man from Mexico, playing the title-role. Thais Magrane was cast as Mrs. Pitabow, and received a very hearty welcome by her Pittsburgh admirers. Mr. Ross was ably supported by W. H. MacDonald, Frank Wright, Mortimer Weldon, and other members of the co.

Gus Edwards's Matinee Girls headed a good bill at the Grand March 9-14, and The Purple Lady is the headliner March 16-21.

The Gayety had Bobbie's Beauty Show week of March 9, and Gay New Yorkers followed. The Parisian Beauties appeared at the Victoria March 9-14, and this burlesque was followed by The Honey Girls.

DAN J. PACKINHM.

BUFFALO

Madam President, with Fannie Ward, was at the Star March 9-14. The play was well received. March 16, Adele.

When Dreams Come True, with Joseph Santley and May Vokes, was seen at the Teck March 9-14. Week of March 16, with four performances every day, the motion pictures, Traffic in Souls.

Madame X, with Eugenie Blair, a second engagement, was at the Majestic March 9-14; fair houses. March 16, Too Round-Up.

At Shea's March 9-14 Owen McGiveney was the headliner; the dancing of Cole and Danahy was well received; large houses.

Mlle. Theo, the Balloon Girl, was the headliner at the Lyric March 9-14. Others on the bill were acceptable.

Harry Welsh and the Big Four Quartette were featured with the Monte Carlo Girls at the Garden March 9-14, while Pat White and the Jubilee Show was the attraction at the Gayety March 9-14.

J. W. BASKIN.

JERSEY CITY

In Old Kentucky drew great houses to the Majestic Theater March 9-14.

The Grahame Players put on at the Academy of Music March 9-14 Charlotte Temple to large and well-pleased houses. The stock co. is a good one, and are fast becoming favorites with the patrons.

The Orpheum Theater has a great bill on March 9-14 to S. R. O. at each performance.

The house of Bondage at the Gayety Theater, Hoboken, March 9-14, drew immense audiences, and the clever stock co. never appeared to better advantage. Jack Lawrence as the cadet was fine. Enid May Jackson and Julian Noa were well received.

Pat Rooney and Marion Bent were headliners at the Hudson Theater, Union Hill, March 9-14 to crowded houses.

The House of Bondage was a strong drawing card at the Broadway Theater, Bayonne, March 9-14, when the Loella Morey Stock co. holds forth.

WALTER C. SMITH.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman): N.Y.C. Jan. 5—indef.
ALONG Came Ruth (Henry W. Savage): N.Y.C. Feb. 23—indef.
ANGLIN, Margaret: N.Y.C. 16—indef.
AHLERS, George (Liebler Co.): Cincl., O., 16-21.
AT Bay (Messrs. Shubert): Montreal 16-21.
BABY Mine (Richard Clark): York, Pa., 16.
BABY Mine (Wm. A. Brady): Big Rapids, Mich., 18. Lansing 19.
BABY Mine (Wm. A. Brady): Baltimore 16-21.
BARRYMORE, Ethel (Chas. Frohman): Chas. Feb. 23-March 21. Kalamazoo, Mich., 23. Jackson 24. Lansing 25. Ann Arbor 26. Ft. Wayne, Ind., 27. Erie, Pa., 28.
BEN-HUR (Klaw and Erlanger): Des Moines, Ia., 16-18. Cedar Rapids 19-21. Dubuque 23, 24. Clinton 25, 26. Davenport 27, 28. Ottumwa 30, 31.
BIRD of Paradise (Oliver Morosco): Columbus 16-21. Cleveland 23-28. Buffalo 30-April 4.
BLINDNESS of Virtue (Wm. Morris): B'klyn 16-21.
BOUGHT and Paid For (Wm. A. Brady): Chgo. 16-21.
BROADWAY Jones (W. Prot Mason): Toronto 16-21. Schenectady, N. Y., 23. Amsterdam 24. Glens Falls 25. Albany 26-28.
BUNTY Pulls the Strings: Boston 9-21.
BURKE, Billie (Chas. Frohman): Hamilton, Ont., Can., 16.
BUTTERFLY on the Wheel (Fred A. Hayward): Prov., R. I., 16-21. Keene, N. H., 23. Athol, Mass., 24. Nashua, N. H., 25. Franklin 26. Concord 27. Dover 28.
CLARKE, Harry Corson and Margaret Dale Owen: Bradford, England, April 6-11. Newcastle 13-18. Glasgow, Scotland, 20-25.
COMMON LAW: Cleveland 16-21.
DADDY Long Legs (Henry Miller): Chgo. 16—indef.
DAMAGED Goods: Ft. Wayne, Ind., 18. Muncie 19. Dayton, O., 20.
DAMAGED Goods (Richard Bennett): Pittsburgh 16-21.
DEADLOCK, The (Drama Producing Co.): Chgo. Feb. 22—indef.
DIVORCE Question (Rowland and Clifford): Chas., 9-28.
DIVORCE Question (Rowland and Clifford): Nashville, Tenn., 16-18. Louisville, Ky., 23-28. St. Louis 30-April 4.
DREW, John (Chas. Frohman): Birmingham, Ala., 16. Memphis, Tenn., 17-21. Beaumont, Tex., 23. Galveston 24. Houston 25. Austin 26. San Antonio 27, 28.
DUMMY, The: Washington 16-21.
EAST Lynne (H. M. Manley): Norwich, Conn., 18. New London 19. Pawtucket, R. I., 20. Woonsocket 21.
EVERYWOMAN (Henry W. Savage): Durham, N. C., 16. Winston-Salem 19. Greensboro 20. Danville, Va., 21. Roanoke 23. Lynchburg 24. Norfolk 25, 26. Richmond 27, 28. Cumberland, Md., 30, 31.
FANNY'S FIRST PLAY (Messrs. Shubert): Boston 2—indef.
FERGUSON, Elsie (Klaw and Erlanger): Phila, 16-28.
FINE Feathers (H. H. Frazee): Augusta, Me., 18. Lewiston 19. Portland 20, 21. Worcester, Mass., 23. Springfield 24. Waterbury, Conn., 25. New London 26. Lowell, Mass., 27. Newport, R. I., 28. Hartford, Conn., 30, 31.
FIRKE, Mrs. (Harrison Grey Fiske): Balto. 16-21. Cleveland 23-28.
FOOL There Was: Jersey City, N. J., 16-21.
FORBES-Robertson (Messrs. Shubert): Washington 16-21. Buffalo 23-28. Pittsburgh 30-April 4.
GARDEN of Allah (Liebler Co.): Louisville, Ky., 16-21. Columbus, O., 23-28.
GILMORE, Paul: New Orleans, La., 29-April 4.
GIRL and the Stampede (Merle H. Norton): Fayetteville, Ark., 18. Hartford 19. Huntington 20. Wilburton, Okla., 21. Kreb 23. Hallerville 25. Holdenville 24. Ada 25. Atoka 26. Caddo 27. Durant 28. Ardmore 30. Davis 31.
GIRL and the Tramp (Fred Byers): Amarillo, Tex., 19. Clarendon 19. Memphis 20. Childress 21. Childress 22. Chillicothe 24. Electra 25. Wichita Falls 27. Atlas, Okla., 28.
GIRL from Mumm's (C. W. Eckhardt): Columbus, O., 16-18. Cincl. 23-28.
HACKETT, James K.: B'klyn 16-21.
HELP Wanted (Oliver Morosco): N.Y.C. Feb. 5—indef.
HELP Wanted (Oliver Morosco): Chgo. Dec. 20—indef.
HENRIETTA, The (Joseph Brooks): Balto. 16-21. Washington 23-28.
HIGHER Law (Oscar Graham): Pittsburg, Tex., 18. Jefferson 19.
HILLIARD, Robert (Klaw and Erlanger): Chgo. 8—indef.
HODGE, William (Lee Shubert): Logansport, Ind., 20.
HOLY City (Sherman and Arlesworth): Saskatoon, Sask., Can., 17, 18. Humboldt 19. Wadena 20. Canora 21. Melville 22. Yorktown 24. Dauphin, Man., 25. Neepawa 26. Brandon 27. Virden 28. Moosomin, Sask., 30. Indian Head 31. Regina April 1, 2.
IRISH Players: Grand Rapids, Mich., 23.
IRWIN, May (Liebler Co.): Racine, Wis., 18. Ft. Wayne, Ind., 19. Columbus, O., 20, 21.
JOSEPH and His Brethren (Liebler Co.): Indianapolis 16-21. Louisville, Ky., 23-28.
KISMET (Harrison Grey Fiske): Kansas City, Mo., 16-21.
KITTY MacKay (William Elliott): N.Y.C. Jan. 7—indef.
LEOPARD'S Spots (Thomas Dixon): San Antonio, Tex., 18, 19. Austin 20. San Marcos 21. Taylor 23. Temple 24. Waco 25. Marlin 26. Corsicana 27. Palestine 28. Jacksonville 29. Mexia 30. Corsicana April 1.
LITTLE Lost Sister (Chas. Leskins): Boston 2-21. Bridgeport, Conn., 23-25. Waterbury 26-28.
LITTLE Lost Sister (Lee D. Ellsworth): Schenectady, N. Y., 18. Catskill 19. Saugerties 20. Poughkeepsie 21. Ossining 23. Kingston 24. Walden 26. Newburgh 28. Middletown 30. Port Jervis 31. Susquehanna, Pa., April 2.
LITTLE Women (Wm. A. Brady): Glens Falls, N. Y., 18. Barre, Vt., 19. Burlington 20, 21.
LITTLE Women (Wm. A. Brady): Ft. William, Ont., Can., 16-19. Virginia, Minn., 20. Hibbing 21. Minneapolis 22-25. St. Paul 26-28. Mankato 30. Faribault 31. Northfield April 1.
LURE, The (Messrs. Shubert): Chgo. Jan. 18-March 21.
MACK, Andrew (George Mooser): Prince Dee, 21—indef.
MADAME X (A. R. Sanders): Elisabeth, N. J., 16-18. Trenton 19-21. Phila., 23-28. Prov., R. I., 30-April 4.
MANTELL, Robert: St. Louis 16-21.
MARRYING Money (Messrs. Shubert): N.Y.C. 16—indef.
MARTIN, Cyril (Liebler Co.): N.Y.C. Nov. 3-April 25.
MILESTONES (Klaw and Erlanger): Denver 16-21.
MISLEADING Lady (Wm. Harris): N.Y.C. Nov. 25—indef.
MISSOURI Girl (Eastern: Merle H. Norton): Manhattan, Mont., 18. Townsend 19. Marysville 20. Ft. Benton 21. Great Falls 22. Valier 23. Conrad 24. Stockett 25. Belt 26. Moore 27. Lewistown 28. Harlowtown 29. Roundup 30. Broadview 31.
MISSOURI Girl (Western: Norton and Rith): Klamath Falls, Ore., 18-20. Siscon, Cal., 23. McCloud 24. Dunsmuir 25. Kennett 26. Anderson 27. Bixby 28. Oroville 29. Gridley 30. Chico 31.
MISS, Wife of the Cabbage Patch (United Play Co.): Haverstraw, N. Y., 18. Poughkeepsie 19. Newburgh 20. Pittsfield, Mass., 21. Greenfield 22. Brattleboro, Vt., 24.
NAZIMOVA, Mme. (Chas. Frohman): Bloomington, Ill., 18. Decatur 19. Springfield 20. Quincy 21. St. Louis 23-28.
NEARLY Married (Cohan and Harris): N.Y.C. 16-21.
OFFICER 666 (Frank Holland): Grand Rapids, Mich., 16-21.
O'HARA, Fiske (Augustus Pitou): Phila. 23-28.
OMAR, the Tentmaker (Tully and Buckland): N.Y.C. Jan. 15—indef.
PAIR of Sixes (H. H. Frazee): N.Y.C. 16—indef.
PANTHEA (Messrs. Shubert): New Haven, Conn., 21. N.Y. C. 23—indef.
PATTON, W. B. (Frank B. Smith): Purcell, Okla., 19. Norman 20. Chandler 21. Guthrie 22.
PEG o' My Heart (Co. A: Oliver Morosco): Toronto 16-21. Montreal 23-28. Albany, N. Y., 30-April 4.
PEG o' My Heart (Co. B: Oliver Morosco): Galveston, Tex., 15, 16, San Antonio 20-22. Austin 23. Dallas 24-26. Ft. Worth 27, 28. Denison 30. Oklahoma City, Okla., 31-April 2.
PEG o' My Heart (Co. C: Oliver Morosco): Great Falls, Mont., 17, 18. Anaconda 19. Butte 20, 21. Missoula 23. Spokane, Wash., 24, 25. Walla Walla 26. Yakima 27. Ellensburg 28. Tacoma 30, 31. Everett April 1.
PEG o' My Heart (Co. 4: Oliver Morosco): Dubuque, Ia., 17. 18. Janesville, Wis., 19. Rockford, Ill., 20, 21. Beloit, Wis., 23. Kenosha 24. Racine 25. Sheboygan 26. Fond du Lac 27. Madison 28, 29. Oshkosh 30. Appleton 31. Green Bay April 1.
PEG o' My Heart (Co. E: Oliver Morosco): Malone, N. Y., 18. Saranac Lake 19. Plattsburg 20. St. Albans, Vt., 21. Newport 23. Sherbrooke Que., Can., 24. Berlin, N. H., 25. St. Johnsbury, Vt., 26. Burlington 27. Barre 28. Bennington 30. Greenfield, Mass., 31. Fitchburg April 1.
PHILANDERER (Winthrop Ames): N.Y.C. Dec. 30-March 21.
POOR Little Rich Girl (Klaw and Erlanger): Boston 16—indef.
POTASH and Perlmutter (A. H. Woods): N.Y.C. Aug. 18—indef.
PRICE She Paid: Letcher, S. D., 18. Kimball 19. Plankinton 21. Mt. Vernon 23.
PRICE She Paid: Delta, Colo., 19. Salida 21. La Junta 23.
PRICE She Paid: Rockdale, Tex., 19. Bastrop 20. Moulton 21.
PRINCESS Theater Co. (F. Ray Comstock): Detroit 16-21.
PRUNELLA (Winthrop Ames): Chgo. 17—indef.
REBECCA of Sunnybrook Farm (Leffler-Bratton): St. Louis 16-21. Peoria, Ill., 22-25. Danville 26. Anderson, Ind., 27. Muncie 28. Dayton, O., 30-April 4.
ROBSON, May (Wm. Moore Patch): N.Y.C. 16-21: 30-April 4.
ROMANCE (Chas. Dillingham): Phila. 2—indef.
ROUND-Up (M. Hardy): Buffalo 16-21. Rochester 23-25. Syracuse 26-28.
RULE of Three (Jos. P. Bickerton, Jr.): N.Y.C. Feb. 16—indef.
SEVEN Keys to Baldpate (Cohan and Harris): Chgo. Feb. 16—indef.
SEVEN Keys to Baldpate (Cohan and Harris): N.Y.C. Sept. 22—indef.
SHEA, Thomas E. (A. H. Woods): Rochester, N. Y., 16-21. Toronto 23-28. Phila. 30-April 4.
SHEPHERD of the Hills (Gaskill and MacVitty): Detroit 16-21. Pittsburgh 23-28. Cincl. 29-April 4.
SHEPHERD of the Hills (Gaskill and MacVitty): Sterling, Kan., 18. Larned 19. Stafford 20. St. Johns 21. Hutchinson 23. Salina 24. Herington 25. Manhattan 26. Wamego 27. Topeka 28. Lawrence 30. Ottawa 31.
SHEPHERD of the Hills (Gaskill and MacVitty): Bucyrus, O., 18. Springfield 19-21. Ft. Wayne, Ind., 22. Hartford City 23. Muncie 24. Elwood 25. Tipton 26. Frankfort 27. Lafayette 28. Kokomo 30. Peru 31.
SHEPHERD of the Hills (Gaskill and MacVitty): Duquoin, Ill., 18. Centralia 19. Vandalia 20. Greenup 21. Effingham 23. Mattoon 24. Charleston 25. Tuscola 26. Monticello 27. Decatur 28. Springfield 29. Beardstown 30. Mt. Sterling 31.
SHEPHERD of the Hills (Gaskill and MacVitty): Hobart, Okla., 18. Lawton 19. Waurika 20. Norman 21. Sapulpa 22. Chandler 23. Guthrie 24. Oklahoma City 25. Enid 26. El Reno 27. Shawnee 28. Tulsa 30. Caney, Kan., 31.
SOTHERN, E. H., and Julia Marlowe: Minneapolis, Minn., 16-18. St. Paul 19-21. Winona 24. Madison, Wis., 25. Milwaukee 26-28. Chgo. 30-April 4.
SPECKLED Band (Liebler Co.): Chgo. Feb. 2—indef.
SPENDTHRIFT (Marcus P. Hoefs): Indianapolis, Ind., 16-18. Columbus, O., 19-21.
SPENDTHRIFT (Wes and Lambert): Brunswick, Md., 20. Martinsburg, W. Va., 21. Winchester, Va., 23. Harrisburg 24. Staunton 25. Clifton Forge 26. Charlottesville 27. Newport News 28.
SPOONER, Cecil: B'klyn 16-21.
STAHL, Rose (Henry B. Harris Est.): Stillwater, Minn., 18. Superior, Wis., 19. Duluth, Minn., 20, 21. St. Paul 23-28. Minneapolis 26-28. Sioux City, Ia., 30. Omaha, Neb., 31-April 1.
STARR, Frances (David Belasco): N.Y.C. Dec. 23—indef.
STOP Thief (Cohan and Harris): Danville, Va., 18. Staunton 19. Roanoke 20. Lynchburg 21. Charleston, W. Va., 23. Huntington 24. Frankfort, Ky., 25. Lexington 26, 27. Middletown, O., 28. Portsmouth 30. Zanesville 31.
STOP Thief (Cohan and Harris): Toronto 16-21. Buffalo 23-28. London, Ont., Can., 30. Hamilton 31.
STOP Thief (Cohan and Harris): Columbus, O., 16-18. Newark 19. Coshocton 20. Cambridge 21.
SUNBONNET Sue (Ray Bankson): Humboldt, Kan., 18. Hartford 19. Madison 20. Burlington 21. Girard 23. Hume, Mo., 24. Butler 25. Pleasant Hill 26. Warrensburg 27. Ottawa, Kan., 28. Oskaloosa 30. Holton 31.
TALJAFERRO, Mabel and Edith (Joseph Brooks): Rochester 16-21.
TAYLOR, Laurette (Oliver Morosco): N.Y.C. Dec. 29, 1913 —indef.
TERRISS, Tom: Washington 16-21.
THAT Printer of Udell's (Gaskill and MacVitty): Winona, Minn., 18. Rochester 19. Faribault 20. Stillwater 21. Eau Claire, Wis., 22. River Falls 23. Menominee 24. Marshfield 25. Stevens Point 26. Merrill 27. Wausau 28.
THINGS That Count (Wm. A. Brady): N.Y.C. Dec. 5—indef.
THOUSAND Years Ago (Messrs. Shubert): N.Y.C. Jan. 6—indef.
TO-DAY (Manuscript Producing Co.): N.Y.C. Oct. 6—indef.
TOO Many Cooks (Wm. A. Brady): N.Y.C. Feb. 25—indef.
TOWN Pool (Harry Green): Crawfordsville, Ia., 19. New Windsor, Ill., 21. Cambridge 23. Bishop Hill 24. Sheffield 25. Manlius 26. Erie 31.
TRAFFIC, The: Milwaukee 19-21.
TRAFFIC, The: Omaha 16-21.
TRAFFIC, The: Los Angeles 16-21.
UNCLE Tom's Cabin (F. C. Jones): Bridgewater, S. D., 18. Spencer 19. Montrose 20. Sioux Falls 21.
UNCLE Tom's Cabin (Kibble and Martin): London, Ont., Can., 16-18. Hamilton 19-21. Toronto 23-28. Ottawa 30-April 1.
UNDER Cover (A. H. Woods): Boston Dec. 22—indef.
VIRGINIAN, The: Austin, Tex., 18. Smithville 19. Giddings 20. Brenham 21.
WALKER, Charlotte (Klaw and Erlanger): Cleveland 16-21.
WARD, Fanny (Chas. Dillingham): B'klyn 16-21.
WARFIELD, David (David Belasco): Phila. 16—indef.
WARNING, The: Toledo, O., 16-18. Muncatine, Ia., 19. St. Joseph, Mo., 20, 21. Kansas City 22-28. Omaha, Neb., 29-April 1.
WHAT Happened to Mary: Louisville, Ky., 16-21.
WHIP, The (Comstock and Gest): Springfield, Mass., 16-21.
WHIP, The (Comstock and Gest): Phila. 7—indef.
WILSON, Francis: Reading, Pa., 20.
WITHIN the Law (Selwyn and Co.): Boston Feb. 16—indef.
WITHIN the Law (Selwyn and Co.): Ogden, U., 18. Sacramento, Cal., 20, 21. Frisco 22-April 4.
WITHIN the Law (Selwyn and Co.): Cincl. 16-21. Columbus 23-28. Detroit 30-April 4.
WITHIN the Law (Central: Selwyn and Co.): Carthage, Mo., 18. Pittsburg, Kan., 19. Ottawa 20. Webb City, Mo., 21. Parsons, Kan., 23. Iola 24. Coffeyville 25. Independence 26. Winfield 27. Arkansas City 28. Guthrie, Okla., 29. Perry 30. Pawnee 31.
WITHIN the Law (Eastern: Selwyn and Co.): Omaha, Neb., 22-28.
WITHIN the Law (Northern: Selwyn and Co.): Galena, Ill., 18. Stoughton, Wis., 21. Watertown 22. Stevens Point 23. Grand Rapids 24. Merrill 25. Wausau 26. Menominee 27. Stillwater, Minn., 28. Northfield 30. Rochester 31.
WITHIN the Law (Southern: Selwyn and Co.): Houston, Tex., 18, 19. Galveston 20, 21. Shreveport, La., 23. Vicksburg, Miss., 24. Greenville 25. Greenwood 26. Yazoo City 27. Jackson 28. New Orleans 30-April 4.
WITHIN the Law (Special: Selwyn and Co.): Prov., R. I., 16-21. N.Y.C. 23-28. B'klyn 30-April 4.
WOLF, The (Jones and Crane): Campbell, Mo., 18. Poplar Bluff 19. Advance 20. Charleston 21.
YELLOW Ticket (Al. H. Woods): N.Y.C. Jan. 20—indef.
ZABERN (Adolf Philipp): N. Y.C. Jan. 25—indef.

TRAVELING STOCK

ALLEY'S Associated Players: Atlanta, Ga., Feb. 23-March 21.
BAKER, Jack (J. D. Proudlove): Chippewa Falls, Wis., 16-21. Merrill 23-28. Grand Rapids 29-April 4.
CORNELL-Price Players: Lehighton, Pa., 16-21.
DOYLE, Edward: South Manchester, Conn., 16-21. Gardner, Mass., 23-28.
EARLE: Jackson, Mich., 16-21.
GORDINIER Brothers: Humphreys, Mo., 16-21.
HENDERSON: Oscaloosa, Ia., 16-21.
LEONARD Players: Grant City, Mo., 16-18. Union Star 19-21.
LONG, Frank H.: Fond-du-Lac, Wis., 15-22. Two Rivers 23-28. Menominee, Mich., 30-April 4.
LYNN: Athol, Mass., 16-21. Ware 23-28. Greenfield 30-April 4.
MAHER, Phil: Girardville, Pa., 16-21. Ashland 23-28.
MANHATTAN: Chambersburg, Pa., 16-21.
MARTIN, Lee (Windisch and Martin): Bloomfield, Ia., 16-21. Leon 23-28. Clarinda 30-April 4.
PICKERT: Nassau, Bahama Islands, 16-28. Miami, Fla., 30-April 4.
POLAND, Jay: Bowling Green, Mo., 16-21.
ROBBINS, Clint and Bessie: Spearfish, S. D., 16-21. Deadwood 23-28. Bellefourche 30-April 4.
SHANNON, Harry: Mt. Vernon, O., 16-21.
SMITH, Charles T.: New Glasgow, N. S., 23-28.
SPEDDEN-Palen: Elk Point, S. D., 16-21.
WINNINGER, Frank: Canton, Ill., 16-21. Beardstown 23-28. Lincoln 30-April 4.

OPERA AND MUSIC

ADELE (New Era Producing Co.): Buffalo 16-21.
ADELE (New Era Producing Co.): Dallas, Tex., 16-18. Ft. Worth 19, 20. Shreveport, La., 21. New Orleans 23-28. Mobile, Ala., 30, Montgomery 31. Atlanta, Ga., April 2.
AMERICA (Messrs. Shubert): N.Y.C. Aug. 30-March 28.
BRIAN, Donald (Chas. Frohman): Chgo. 8-April 4.
CARLE, Richard, and Hattie Williams (Chas. Frohman): Phila., 16-28.
CENTURY Grand Opera (Messrs. Ahern): N.Y.C. Sept. 15—indef.
DINGBATS, The (Leffler-Bratton): Pittsburgh 16-21. Buffalo 23-28. Cleveland 30-April 4.
DRESSLER, Marie: 'Frisco Jan. 26—indef.
ELTINGE, Julian (A. H. Woods): N.Y.C. 16—indef.
FIREFLY (Jack Shoemaker): Alliance, O., 19. Warren 19. Sharon, Pa., 20. New Castle 21.
GIRL from Kay's (Messrs. Shubert): N.Y.C. 30—indef.
GORDON Kitty (Oliver Morosco): Boston 16—indef.
HIGH Jinks (Arthur Hammerstein): N.Y.C. Dec. 10—indef.
HITCHCOCK, Raymond (Cohan and Harris): Boston Feb. 16—indef.
HONEYMOON Express (Messrs. Shubert): Milwaukee 15-18. Denver 23-28.
HOPPER, De Wolf (Messrs. Shubert and Wm. A. Brady): Boston 9-21.
KOLB and Dill (George Mooser): Chgo. 8—indef.
LITTLER, Cale (Klaw and Erlanger): Boston 16—indef.
LITTLE Millionaire (Howard Leigh): Mangum, Okla., 19. Hobart 19, Lawton 20. Chickasha 21. Guthrie 22. Enid 23. El Reno 24. Shawnee 25. Holdenville 26. Henrietta 27. Muskogee 28. Sapulpa 29. Bartlesville 30. Pawhuska 31. Tulsa April 1.
LOVERS and Lunatics (Boyle Woolfolk): Bloomington, Ill., 16-18.
MACDONALD, Christie (Werba and Luescher): St. Louis 16-21. Cincl., O., 23-28. Detroit 30-April 4.
McINTYRE and Heath (John Cort): Billings, Mont., 18. Miles City 19. Bismarck, N. D., 20, 21. Winnipeg, Man., Can., 23-28. Grand Forks, N. D., 30. Brainerd, Minn., 31. Superior, Wis., April 1.
MADAME Mosette: Cleveland 16-21.
MADCAP Duchess (H. H. Frazee): N.Y.C. 9-21.
MAIDS of Athens (Henry W. Savage): Phila. 16-April 4.
MIDNIGHT Girl (Messrs. Shubert): N.Y.C. Feb. 23—indef.
MODERN Eve (Mort Singer): Montgomery, Ala., 18. Selma 19. Pensacola, Fla., 20. Mobile, Ala., 21. New Orleans, La., 23-28. Hattiesburg, Miss., 30. Meridian 31. Tuscaloosa, Ala., April 1.
MONTGOMERY and Stone (Chas. Dillingham): Minneapolis, Minn., 19-21.
MUTT and Jeff in Panama (Co. A: Chas. A. Williams): Vancouver, B. C., 16-18. Westminster 19. Victoria 20, 21. Kamloops 23. Revelstoke 24. Nelson 25. Lethbridge, Alta., 27, 28. Calgary 30, 31.
MUTT and Jeff in Panama (Co. B: C. Yale): Phila. 16-21. Boston 23-April 4.
MUTT and Jeff in Panama (Co. C: E. M. Garfield): Bismarck, N. D., 18. Jamestown 19. Valley City 20. Grand Forks 21. Bemidji, Minn., 22. Duluth 23-25. Superior, Wis., 26. Little Falls, Minn., 27, 28. Cloud 29. Brainerd 29. Fergus Falls 30. Wahpeton, N. D., 31.
MUTT and Jeff in Panama (Co. D: Joe Pettinelli): Cincl., O., 16-21. Dayton 23-28. Columbus 30-April 4.
MUTT and Jeff in Panama (Co. E: A. Mackenzie): Johnstown, Pa., 18. Punxsutawney 19. Clearfield 20. Du Bois 21. Kane 23. Ridgeway 24. Johnsonburg 25. Renovo 26. Lock Haven 27. Williamsport 28. Sunbury 30. Shamokin 31.
NEWLYWEDS and Their Baby (Leffler-Bratton): Des Moines, Ia., 16-18. Louisiana, Mo., 19. Hannibal 20. Galesburg, Ill., 21. La Salle 22. Rockland 23. Aurora 24. Bloomington 25. Peoria 26-28. Chgo. 29-April 18.
PASSING Show of 1913 (Messrs. Shubert): Chgo. Feb. 22—indef.
PLEASURE Seekers (Fields and Lowe): Phila. 16—indef.
QUEEN of the Movies (Thomas W. Ryley): N.Y.C. Jan. 12—indef.
RED Rose (W. J. Derthick): Hamilton, Ont., Can., 16. Peterboro 19. Belleville 20. Kingston 21. Brockville 23. Ottawa 24, 25.
RED Widow (Philip H. Niven): Du Bois, Pa., 18. Indiana 19. Barnesboro 20. Greensboro 21. Punxsutawney 22. Butler 24. Sharon 25. Alliance, O., 26. Mansfield 27. Lima 28. Tiffin 30. Norwalk 31. Sandusky April 1.
RING, Blanche (Frederic McKay): N.Y.C. Feb. 2-March 21.
ROBIN Hood: Los Angeles 16-21.
ROSE Maid (Frank C. Payne): Savannah, Ga., 18. Dublin 19. Macon 20. Augusta 21. Orangeburg, S. C., 23. Charleston 24. Darlington 25. Florence 26. Sumter 27. Columbia 28. Abbeville 30. Greenville 31. Spartanburg April 1.
SANDERSON, Julia (Chas. Frohman): Detroit 16-21. Toronto 23-28.
SARI (Henry W. Savage): N. Y. C. Jan. 23—indef.
SEPTEMBER Morn (Rowland and Clifford): Chgo. Dec. 18—indef.
SEVEN Hours in New York (Wes and Lambert): Orangeburg, S. C., 18. Darlington 19. Florence 20. Wilmington, N. C., Newbern 23. Goldsboro 24. Henderson 25. Oxford 26. Weldon 27. Petersburg, Va., 28.
SUNNY South (J. C. Rockwell): Montgomery, N. Y., 18. New Paltz 19. Rhinebeck 20. Philmont 21. Huntington, Mass., 23. Gilbertville 24. Barre 25. Athol, Mass., 26. Newmarket, N. H., 27. Kennebunk, Me., 28. Sanford 30. Farmington, N. H., 31. Conway April 1.
WEBER and Fields: Chgo. 15-29.
WHEN Dreams Come True (P. Bartholomae): Pittsburgh 23-28.
WHIRL of the World (Messrs. Shubert): N.Y.C. Jan. 10—indef.
ZIEGFELD Follies (Florenz Ziegfeld): New Orleans, La., 16-21.

MINSTRELS

DUMONT'S (Frank Dumont): Phila., Aug. 30—indef.
FIELD'S All. G. (Edw. Canard): Kansas City 15-21. Joplin 22. Independence, Kan., 23. Tulsa, Okla., 24. Bartlesville 25. Coffeyville, Kan., 26. Parsons 27. Pittsburg 28.
O'BRIEN, Neil (O. F. Hedges): Meridian, Miss., 18. Montgomery, Ala., 19. Selma 20. Birmingham 21. Atlanta, Ga., 23, 24. Chattanooga, Tenn., 25. Knoxville 26. Asheville, N. C., 27. Bristol, Tenn., 28. Bluefield, W. Va., 30. Huntington 31. Parkersburg April 1.

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MONTREAL

For the first bill of their second week of March 9-14, the Russian Imperial Grand Opera Co. presented Thursday the work of Mme. Burian, all of which will be given during the engagement. The opera was splendidly staged and the orchestra, directed by Mr. Verdi's Aida was given one of the best productions we have ever here. Tuesday Faust was presented. The cast for the rest of the week was: Valkyrie, Madame Butterfly, Traviata, La Cheve, and The City of the Golden Fleece. This is only four nights in the week, which is for unfortunately, this excellent organization not met with the support it deserved, owing to the large season of 3 months of grand opera, or general indifference of the public. It is hard to say.

Nat Goodwin in Never Say Die was the attraction at the Princess March 9-14. This is the first time this amusing comedy has been seen in Montreal. It proved a capital entertainment and brought many laughs. The supporting company was adequate, particularly Marcella Shields and Paula Clough added good work. March 16-21, At Any.

Owing to the sudden illness of Florence Temple her part in the bill at the Orpheum was supplied by Kathleen Clifford, who scored with her comic Scotch Mixture. The Leo Orville Sisters, Burt Melrose, The Leo Orville Sisters, and A Night in a Music Hall were two other good items of an excellent bill.

Le Procureur Hableur is the bill at the National. Barrière Rented Away at the Imperial.

The Bishop's reception exhibits were the feature of the Francais bill March 9-14.

W. A. TREMAYNE.

CALGARY

The Quaker Girl played to good business at the Empress, week March 2-7. Victor Morley, Harry Conor, Florence Mackie, and Miss Andrews Cooke were particularly good. The Empress Musical Comedy Co. in Over the Top, Davis Manager, sang splendidly. Keegan and Shea are neat and clever comedians, and Willard Hyde's sketch, Who Is It? as played by Joseph K. Bernard and Hazel Burchinell, is a scream.

The Pantages had an excellent bill of Pantages generally, week 2-7, headed by Harry Holman and Company, in a clever little skitlet, was well received.

The last issue of The Mirror in its Philadelphia appearance brought the news made by the first appearing of Cosmo and Hyde in Vaudeville, the performance together is Calgary for the summer season of Empress Stock is Calgary a success of years. Also at Pantages Auditorium a season of stock has been inaugurated. The opening week their business was $1,500, second week $1,200, third week $1,000, fourth week $1,000, fifth week $1,000, sixth week $1,000, seventh week $1,000, eighth week $1,000, ninth week $1,000, tenth week $1,000, eleventh week $1,000, twelfth week $1,000, thirteenth week $1,000, fourteenth week $1,000, fifteenth week $1,000, sixteenth week $1,000, seventeenth week $1,000, eighteenth week $1,000, nineteenth week $1,000, twentieth week $1,000, twenty-first week $1,000, twenty-second week $1,000, twenty-third week $1,000, twenty-fourth week $1,000, twenty-fifth week $1,000, twenty-sixth week $1,000, twenty-seventh week $1,000, twenty-eighth week $1,000, twenty-ninth week $1,000, thirtieth week $1,000, thirty-first week $1,000, thirty-second week $1,000, thirty-third week $1,000, thirty-fourth week $1,000, thirty-fifth week $1,000, thirty-sixth week $1,000, thirty-seventh week $1,000, thirty-eighth week $1,000, thirty-ninth week $1,000, fortieth week $1,000, forty-first week $1,000, forty-second week $1,000, forty-third week $1,000, forty-fourth week $1,000, forty-fifth week $1,000, forty-sixth week $1,000, forty-seventh week $1,000, forty-eighth week $1,000, forty-ninth week $1,000, fiftieth week $1,000, fifty-first week $1,000, fifty-second week $1,000, fifty-third week $1,000, fifty-fourth week $1,000, fifty-fifth week $1,000, fifty-sixth week $1,000, fifty-seventh week $1,000, fifty-eighth week $1,000, fifty-ninth week $1,000, sixtieth week $1,000, sixty-first week $1,000, sixty-second week $1,000, sixty-third week $1,000, sixty-fourth week $1,000, sixty-fifth week $1,000, sixty-sixth week $1,000, sixty-seventh week $1,000, sixty-eighth week $1,000, sixty-ninth week $1,000, seventieth week $1,000, seventy-first week $1,000, seventy-second week $1,000, seventy-third week $1,000, seventy-fourth week $1,000, seventy-fifth week $1,000, seventy-sixth week $1,000, seventy-seventh week $1,000, seventy-eighth week $1,000, seventy-ninth week $1,000, eightieth week 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VAUDEVILLE

William Faversham Returns as "The Squaw Man"—Cross and Josephine Score—Trixie Friganza's Popularity

MISS MADGE VOR,
Featured in "The Green Beetle."

THE lithe and gentlemanly cowboy, Jim Carson, of The Squaw Man, is back again. William Faversham brought him to vaudeville at the Colonial last week in his presentation of the one-act edition (the original Lambs' Club version) of the Edwin Milton Royle drama.

Since the curtain last hid Jim from our view Mr. Faversham has given a number of artistic contributions to the stage—his fantastic Fawn, tragic Herod and his Iago and Marc Antony.

In the single scene of the Royle drama used by Mr. Faversham may be found the substance of the whole play. Carson, who fled from England innocently bearing the stain of a crime for the sake of the girl he loves, is at the end of his resources as a rancher, when he learns he has succeeded to the family title—that all has been explained. The memories of his old life come vividly to him. He'll go back to it all, he tells himself, see London again from the top of a Regent street 'bus—— Then his Indian wife—the girl he has married in his loneliness—walks stoically past.

Carson suddenly realises that he can never return, but he is persuaded to send the child home—to be educated as the heir to his estates—when the mother, brokenhearted at the thought of parting, creeps away into the desert to end her life. A distant revolver shot marks the ending of her tragic romance.

The scene is theatric but effective. Perhaps something of the atmosphere of Shakespeare still clings to Mr. Faversham. His diction is well modulated. His portrayal is gracefully and carefully done; rather than spontaneous, perhaps. But Mr. Faversham makes his moment tell as the rancher—torn between faithfulness to his Indian wife and the awakened memories of home. He strikes the note of pathos. Arthur Elliott gets considerable out of the slight role of the English solicitor—the messenger from London to the foothills of the Rockies—and Frank Brownlee as bluff Big Bill, the cowboy, is excellent. Elise Oldham doesn't look the redskin girl, Nat-U-Ritch, but her playing in her brief appearance is satisfying.

Louise Galloway gave Edgar Allan Woolf's home life comedy, Little Mother, a Colonial hearing. Little Mother is the story of a wayward son, caught in the meshes of the typical show girl, and finally saved by his mother, who sacrifices everything to buy off the lureful lady. Son is an impetuous youth and almost commits suicide on the parlor rug but all ends well, with a dinner for three—mother, son and his simple sweetheart from Hoosick Falls.

We recall Miss Galloway for her admirable portrayal of the reporter's mother in The Lottery Man, but we honestly believe that she colors her playing too highly in Mr. Woolf's sketch.

John Butler isn't particularly impressive as the scapegrace youth. Doris Hardy does broad but commendable work as the shallow and mercenary cabaret maiden.

Mr. Woolf believes in giving us dramatic pills coated with laughs. His theory demands a layer of comedy lines over the story, physical action every moment, and the sudden appearance of the plot with a bang in the "big scene." This may seem like life at emotional high pressure, but Mr. Woolf has been financially successful with his "system," having a couple of dozen playlets in active royalty order right now.

Wellington Cross and Lois Josephine divided their hits between the Colonial and Victoria. Their act is as charming and artistically done as ever—indeed, Cross and Josephine stand alone.

Their act is practically unchanged, except that Mr. Cross is now singing a lyric of the after-effects of the cabaret and tango. We doubt whether we like the difficult dancing whirls at the end of the otherwise dainty romantic duet. "Mary, You're a Little Bit Old-Fashioned." "Mary seems to be waking up," remarked a lady who sat near me. This may be

Moffet, N. Y.
MISS ELIZABETH MURRAY,
Able Singer of Rag Melodies.

White, N. Y.
MLLE. DAZIE,
As Columbine in Barrie's Fantasy, "Pantaloon," at the Palace This Week.

spectacular but it seems better to keep entirely in the spirit of the simple little melody.

The Six Kirksmith Sisters are attractive looking young ladies who play on the violin, piano and various brass instruments, besides offering a vocal solo. It's undoubtedly one of the neatest acts of its kind in the varieties. Just at this moment, we can't recall much about the playing—probably it was satisfying—but who can worry over mere melody when an attractive young lady offers it? Since there are six of them, we confess our inability.

Ed. Flanagan and Neal Edwards have one of those bedroom acts—edifying boarding house setting, bed and wash stand facing each other, empty beer bottles scattered about. The negligee occupants of the room are young variety dancers who indulge in repartee. We see them dress and start for the theater and a moment later they burst upon the footlight "in one" for their specialty. They are really good dancers but we do not have any undue admiration for the pajama type of light comedy.

Anna Held seems to have lacked an understanding hand in shaping her vaudeville vehicle. Miss Held is an artiste—*chic* in every little movement—but she does not make the hit she should. She does not seem to be *en rapport* with her audience.

In the first place American ragtime song writers have tried to provide her with melodies, constructing them about the failure of her eyes to behave. Just now we do not know of a single American rag writer who could fit Miss Held with the songs she needs—delicately and adroitly risque and along original lines.

Then she needs to tone down her orchestra, practically eliminating the brass instruments. With the present blare of music, Miss Held isn't getting anything out of her songs.

Miss Held is an artiste—but she must let the audience come to her.

Louis Simon offered a new version of the

(*Continued on page* 21.)

VAUDEVILLE AUDIENCES AND THE PLAYER

Madame Bertha Kalich Tells Why She Appreciates and Depreciates Variety

MADAME BERTHA KALICH is, in many ways, an unquestionably great artiste. There is undoubted genius in her art—a genius little found on the modern stage.

An interview emphasizes one's impression of her playing. She is gracious—her slender hand welcomes you cordially to her dressing room. There you are impressed with her dignity—her regal bearing. As she talks, she seems as vigorous and sincere in her ideas as she is in her playing.

"To me vaudeville has two sides: of which I am appreciative and depreciative," she told me. "I am appreciative of the attitude of vaudeville audiences to the artist. To them the player is everything. They come entirely to see the actor—the vehicle is not considered for a moment. And when you come before the variety audiences, they watch, study and feel the emotions with you. They are singularly responsive. On the other hand, the play seems to be everything in the legitimate theater. The artist is forgotten—the play alone counts. Otherwise, how could a young woman, with only a pretty face to make an appeal, and utterly lacking in training and experience, be pushed into a prominent role, while sincere players, of genuine histrionic skill, are disregarded. The men who make these conditions possible are not alone to blame. The theatergoers themselves are responsible.

"Audiences do not want to think—to study the psychological drama. If I had produced Mariana on the legitimate stage, I doubt that it would have been any more favorably received than was Rachel.

"Let me be the interviewer for the moment, and ask why it is that playwrights are not inspired by the great artists to write notable dramas which will fit individual needs? Even Madame Bernhardt would not have been the wonderful artist she is had she not had the aid of Sardou and the other eminent dramatists, who have created splendid roles for her."

Madame Kalich paused for a moment. "Now I shall answer my own question," she continued. "It is the utter commercialism of our stage. A young playwright—let us say ambitious and possessing ideas and ideals—writes a successful drama. Then he falls under the spell of the dollar. He begins attempting to suit supposed theatric tastes, and is lost. He is no longer a dramatist, but a syndicate. He may make a fortune, but his name will never be remembered beyond his own few years. That is why we have no great playwrights, and why our artists can not find suitable vehicles.

"So I am glad, like Madame Bernhardt, Beerbohm Tree, and now William Faversham to turn to vaudeville.

"I believe I was the first to bring the tragedy to the varieties. All last season I toured in The Light of St. Agnes. Vaudeville managers were afraid of introducing tragedy to the variety stage. They doubted their own audiences. But I succeeded, as I knew I would. I 'got over'; that is the vaudeville term.

"The question may be asked: Why have I chosen the epilogue of Mariana for vaudeville? I cannot get a suitable playlet. Good sketches are not to be had. I might portray an American woman in a light playlet. But, while I could depict the emotions, I would not seem to be the woman. I must have something psychological—a study in character—and so I have selected Mariana.

"It is obvious—that I should depreciate vaudeville. My future is not here—for it does not offer great things for me. Yet I am confident variety has a tremendous future, since it is steadily growing artistically. Motion pictures, too, I believe to be potent and rapidly advancing elements of good in amusements. They are teaching the masses and instilling ideals which are bound to improve our stage. Great as will be their ultimate future, they can, of course, never displace the human voice.

"For twelve years I have been striving for the best in the American drama. I have left my own stage and my people. In these years I have given to the theater: Monna Vanna, The Kreutzer Sonata, Sapho and Phaon, Marta of the Lowlands, Cort, The Unbroken Road, The Witch (at the New Theater), and Rachel. I am striving for greater things. So my depreciation of vaudeville, for me, is, as I say, obvious."

MADAME BERTHA KALICH.

Madame Kalich's voice slipped down to its vibrant depth. "The stage is my life!" she exclaimed; and instinctively she made one feel her sincerity. "Locked in my heart I have my family and my home love; but the theater is everything to me. I am, indeed, grateful for what it has given me." indeed, grateful for what it has given me."

IN BAIRD PLAYLET

Arthur Albro Appearing in "His Wife's Resurrection," by Young Actor

Stewart Baird's playlet, His Wife's Resurrection, will be produced at Mount Vernon to-morrow.

Mr. Baird is the featured player of Jesse Lasky's production, The Beauties, and his sketch, a melodic drama, is said to possess a distinctly novel idea in the way of staging and lighting.

Arthur Albro is featured in the playlet and Kathrine Tyndal and Daisy Belmore have the other two roles. The sketch will come into New York shortly.

TO EXPAND SKIT

Joseph Hart Will Make "Silk Hat Harry" Sketch Into a Three-Act Offering

When Silk Hat Harry and Judge Rummhauser make their footlight debut it will be in a three-act comedy, instead of a vaudeville skit.

Joseph Hart has decided that the sketch built about the comic characters has possibilities enough to be expanded into a large production. The cast has not yet been selected, but Trixie Friganza's sister, known professionally as Bessie Calla, will have a foremost role.

VAN HOVEN ON ORPHEUM

Van Hoven, the "Dippy Mad Magician," opened his Orpheum tour on March 1 at Duluth.

THE WEEK IN REVIEW

(*Continued from page* 20.)

Edgar Allan Woolf-Anatol Friedland operetta, The New Persian Garden. Just now the plot comes back rather hastily to me. It seems that Rose and Lieutenant Morgan are in love, but some one is forcing the girl into marrying a bewhiskered sheik, when some one else sends poisoned plums to the Persian would-be husband. That leaves the way clear for the lovers to sing a song or two in the spotlight, everything ending happily. The operetta does seem lengthy.

Mr. Simon's brief travesty of the tango is his best moment in the operetta. Lillian Boardman makes a rather attractive American girl, and Fred Lyon plays the lieutenant.

Trixie Friganza returned to the Palace, and scored what might—for several reasons—be termed a substantial hit. Miss Friganza's act is essentially the same as when previously reviewed, including the Indian suffragette song and her travesties on the dance craze.

"Now, with mouths chuck full of salad,
Couples dance out upon the floor,"

sings the comedienne. Miss Friganza also propounded this line:

"What's your favorite stone? Mine's a brick."

Anyway, the audience liked Miss Friganza's clowning.

Helen McMahon, of McMahon, Diamond and Clemence, is offering her scarecrow specialty—something really worthy of a better place than opening the show. Her work has an attractive little dance-and-song background.

FREDERICK JAMES SMITH.

IN THE VAUDEVILLE SPOTLIGHT

THE NEW YORK HIPPODROME management announces that unknown and unheard-of circus and vaudeville acts have advertised so frequently recently in remote cities as "direct from the New York Hippodrome" that a vigorous policy is under consideration to protect the amusement institution from such misuse of its name.

The idea under consideration involves the use of the following blank to be filled out and sent to the mayor, chief of police, postmaster, all theater managers, newspaper editors, depot masters and hotel managers in cities where misleading misuse of the Hippodrome name is practised:

"The act known as ——— is practising a fraud on your community. It never appeared on this stage, nor is it known to us except through the fraudulent announcements against which this protest is made. Anyone attending the performance because of the untruthful statements referred to is the victim of a bunco game.

"NEW YORK HIPPODROME."

GERTRUDE HOFFMAN expresses some aphorisms on dancing, via Walter J. Kingsley:

People who feel the beauty of rhythmic motion should express it together; that is, dance.

It is thus a religious rite second to no other in society.

For the great drunken god, Pan, has both a beautiful face and a cloven hoof. We can choose whichever aspect of him we will, but sacrifice to him we must.

And, therefore, being composed of nerves and muscles, and being filled with the love of motion, we shall sacrifice by dancing beautiful rhythms to the god with the smiling face.

It is only by the dance that we can identify ourselves with life. At all other times we but observe life as one looks at moving pictures. When we dance we are in the full stream of life.

Ragtime provokes to the dance with sharp stimuli and sharp reactions. It is the most artistic expression of man.

Be pagan; dance to ragtime. The things spiritual are well but there is a divine pervading joy in the sheer physical well-being of the dance that saints have never known.

The dancing revival has barely begun. The day will come when men and maids will dance on the lawns; over the meadows and on the seashore. They will dance, as of old, they danced, before the shrines of Istar and Aphrodite in scented moon-lit groves.

On with the dance; it makes us gods.

HORACE GOLDIN and his company had an exciting experience in a Western flood and washout recently. The members of the company, except Mr. Goldin, en route from Los Angeles to Salt Lake City, were caught near Caliente, when their train was hemmed in by the flood. A handcar was secured and the railroad crew and some of the players worked their way back to Caliente over the dangerous roadbed. The others managed to march through the water to the town. Later it was necessary to repeat the trip on the handcar back to the scene of the washout in order to meet a relief train from Salt Lake City. The players had a narrow escape repassing a bridge which had been partially destroyed by the flood. Mr. Goldin was caught near Las Vegas, when the railway coach in which he was traveling overturned. He was slightly injured. Fortunately, the baggage of the company reached Salt Lake City before the washout.

ENTER—LORD AND LADY DANGAN

Lord and Lady Dangan and Lady Dangan's three sisters are entering vaudeville in a musical sketch by Tommy Grey.

Lord Dangan (Arthur Wellesley) and May Picard were married recently while they were members of The Girl on the Film company, playing at the Forty-fourth Street Theater.

MISS FREDERICK GOING TO ENGLAND

Helena Frederick will return to England on March 21, sailing on the *Prince Friedrich Wilhelm*. While here Miss Frederick gave copyright performances of It Pays to Advertise, a musical sketch by Sewell Collins, and of Impressions, a single singing offering arranged by Miss Frederick. Miss Frederick is very popular abroad and is booked to reappear in London the week of April 2

VARIETY ACTS AT SPOONER THEATER

The Cecil Spooner Theater entered the field of vaudeville this week.

The company, including Mrs. Mary Gibbs Spooner, presented a one-act play, The Bostinate Family, on Monday. To-morrow Mrs. Temple's Telegram will be offered in one-act form. In addition vaudeville acts and photoplays are given.

FAVERSHAM AT PALACE MARCH 23

William Faversham, last week at the Colonial in his vaudevillised version of The Squaw Man, comes to the Palace next week.

Gertrude Hoffman will bring her revue to the Palace on March 30.

NOT FOR VAUDEVILLE AT PRESENT

From present indications, Alice Hegeman will lay aside her plans for a vaudeville appearance and will next be seen in a musical comedy.

Miss Hegeman may later try vaudeville.

BELLE STORY RETURNS

Belle Story is returning to vaudeville. She will appear at the Alhambra during the week of March 23 and comes to the Palace as a feature of the bill during the week of April 10.

NAT WILLS IN VAUDEVILLE

Nat Wills is entering vaudeville. Wills comes to the Colonial on March 30.

VIOLET MACMILLAN ON ORPHEUM

Violet MacMillan is starting a tour of the Orpheum time.

TO CHANGE POLICY

Fifth Avenue Going Into Motion Pictures and Union Square to Split-Week Vaudeville

The Fifth Avenue Theater temporarily goes over to motion pictures on Monday. The policy of presenting feature films will then go into effect. Manager Gus McCune will continue in his present position.

The Fifth Avenue will resume the presentation of vaudeville in August.

The Union Square Theater, which recently changed its policy from vaudeville to motion pictures, will now offer split-week vaudeville. No change will be made in the present policy of the Harlem Opera House.

VANDERBILT-LOGAN ACT

Dancers Unite in New Offering, to Open at Colonial on March 30

Gertrude Vanderbilt and Clive Logan have united for vaudeville and they will open in a new act at the Colonial on March 30.

The two are said to be receiving the biggest salary of any two-act in the varieties. On Tuesday of last week, at the Palace, Mr. Logan rejoined Louise Alexander, succeeding L. de Leyer, who appeared on Monday. Mr. Logan and Miss Alexander had previously been dancing together.

THE BOYLANS FOR VAUDEVILLE

Rose and Arthur Boylan, who were with the Lillian Russell company and who have recently been dancing at Rector's, are going into vaudeville. Last year the dancers were favorites at Shanley's.

TYLER BROOKE WITH MISS CARRERA

Tyler Brooke, late with Oh! I Say, Julie Lâne Carrera at the Chicago Palace, succeeding Bobby Watson. He secured a special release from the Shuberts in order to join the Carrera company.

EVA TANGUAY ENDS SEASON

Eva Tanguay will bring her tour to a close in Omaha on Saturday. Miss Tanguay is ending her season because of illness.

COMING HEADLINERS

Week of March 23.—Palace: William Faversham and company; Colonial: Mr. and Mrs. Carter de Haven, Four Mortons, Winsor McCay; Victoria: Trixie Friganza, *Ma Cherie*, H. B. Martin; Alhambra: Belle Story, Mercedes, Jack Wilson Trio; Bronx: Sam and Kitty Morton, Louise Galloway and company; Orpheum: Gertrude Hoffman and revue, Ray Elinore Ball, Joe Welch; Bushwick: Emma Carus, Bert Williams.

Week of March 30.—Palace: Gertrude Hoffman and revue; Colonial: Mr. and Mrs. Carter de Haven, Nat Wills, Winona Winter; Victoria: *The Red Heads*; Alhambra: Fannie Brice, 4 Telephone Tangle, Adelaide Hermann, Joe Welch; Bronx: Ethel Green, Fatima, Mercedes; Bushwick: Sallie Fisher; Orpheum: Anna Held, Louise Galloway and company.

Dazie, A Dainty Columbine

Dazie, the dainty and delightful, is at the Palace Theater this week in Sir James M. Barrie's whimsical fantasy, Pantaloon. As Columbine, Western reviewers have termed her a joy and an inspiration. An early season view of Mlle. Dazie in Pantaloon at Brighton Beach proved distinctly fascinating.

Her interpretation of Columbine comes as a climax to Dazie's remarkable career. She made her debut as Daisy Peterkin while a child of twelve at the Wonderland Theater in Detroit, receiving ten dollars weekly for her services. Her first important success was won in The Belle of New York at the Casino Theater. She went abroad and, upon her return, was billed as the mysterious La Domino Rouge, a Russian dancseuse. She scored a phenomenal hit at the New York Roof.

During the first year of the Manhattan Opera House, under the direction of Oscar Hammerstein, Mlle. Dazie was prima ballerina. Subsequently, the dancer has appeared at the Winter Garden, the Casino, and in vaudeville.

MISS LOWELL IN SKETCH

Star May Turn to Vaudeville in Playlet by Arthur Goodrich

Helen Lowell may be the latest legitimate star to turn to vaudeville, it is rumored.

Negotiations are said to be under way for Miss Lowell's forthcoming appearance in a sketch by Arthur Goodrich.

Miss Lowell has been seeking a satisfactory musical comedy vehicle for some time. Her last important appearances were in Kiss Me Quick and The Red Petticoat.

MISS COGHLAN RETURNS TO STAGE

Gertrude Coghlan, in private life Mrs. Augustus Pitou, jr., wife of the resident manager of the Chicago Blackstone Theater, is to return to the stage. She is to revive A Lesson in Bridge, the one-act comedy which William Hodge, the actor, wrote for his own use. Mr. Hodge acted in the little play for the first time as a contributor to the special programme prepared by Mrs. Fiske in February of 1906, for an Anti-Cruelty Society benefit, at the Grand Opera House in Chicago. Olive Wyndham then was the actress in the part to be played by Miss Coghlan, who is remembered as Shirley Rossmore in The Lion and the Mouse, and as the pretty telegraphiste in The Traveling Salesman. She made her stage debut as a member of the support of her father, the late Charles Coghlan, in The Royal Box.

"JUDITH" FOR AMERICAN VARIETY

Joseph Hart is trying to secure Henri Bernstein's Biblical tragedy, Judith, for American vaudeville.

Judith is to be offered in a condensed form in the Paris variettes, with Madame Simone and M. Gremelist in the chief roles. According to cable reports, the tragedy is expected, owing to its remarkable scenic effects, to make a sensation in vaudeville.

ADELE MORRISSEY IN NEW ACT

Adele Morrissey, who has been doing a single in vaudeville for the past year and a half, has closed her act and has joined Hoyt, Hoff and Adele, "The Golden Gate Trio." The new offering opened last week at the Star, 107th Street and Lexington Avenue.

OFFERS DISAPPEARING POSE NOVELTY

London Haverly's production of Phanta, called The Spirit Prisoner or September Morn in Captivity, will soon be seen in Eastern vaudeville, booked by M. S. Bentham.

The act is described as possessing novel disappearing pose effects.

FLORENCE HART IN "THE BEAUTIES"

Florence Hart has succeeded Elinore Lawson as the reporter in the Jesse Lasky production, The Beauties.

The remainder of the cast remains unchanged, Stewart Baird and Lora Lieb having the principal roles.

EXTRA WEEKS FOR "MA CHERIE"

Ma Cherie, the Parisian pantomime with Simone de Beryl and Emile Audet, has been retained for two more weeks at the Victoria, continuing to March 28.

The original engagement was for two weeks.

MARTIN BROWN IN LONDON REVUE

Martin Brown, last seen in the Ziegfeld Follies, sailed for England last Wednesday.

Mr. Brown has signed to appear in the Easter revue at the London Palace, in which Elsie Janis will be featured.

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MISS ETHEL KEITH ALBEE.

Mr. and Mrs. Edward F. Albee have announced the engagement of their daughter, Miss Ethel Keith Albee, to Dr. Edwin George Lauder, Jr., of Philadelphia. The wedding will take place in May at the Hotel Plaza.

HOFFMAN REVUE STARTS NEW ERA IN VAUDEVILLE

Big Musical Productions Coming—Viola Allen in Variety?—Madame Bernhardt Remembers Property Man

By Walter J. Kingsley.

CECILIA WRIGHT, the British daughter of the American navy, is now solidly established in vaudeville. She is making good everywhere and the reports on her act from house managers are emphatic in her favor. Miss Wright is a solid success and before long will be right up at the top of the "singles." She has an excellent voice enriched by cultivation; she has an excellent operatic training and unusual comeliness. Her manner is that of the drawing-room, and she gets her songs over.

Gertrude Hoffman is now under the direction of the United Booking Offices. Her revue at the Colonial Theater this week marks the greatest forward step "big time" vaudeville has taken in years. Here is an act employing forty artists and a stage crew of thirty men. There are eleven big scenes and as much scenery as the average musical show carries on the road. The revue runs sixty-six minutes and is a "riot." It has meant fourteen consecutive sell outs everywhere it has played thus far, and at the Colonial absolute capacity is the rule this week. Miss Hoffman does her wonderful dances and directs the revue. The success of Gertrude Hoffman and her revue has paved the way for other big musical productions in vaudeville employing the leading stars of the musical stage. Contracts are being made with a number of stars whose defection from the legitimate will be a sad blow to the managers who thought they had a monopoly of this sort of thing. In the great European music halls the revue or ballet is the backbone of the performance, and it will come to this in American "big time" houses. Vaudeville is out to present the wine of the musical shows without the lees.

William Faversham's success in vaudeville is simply stupendous. His version of The Squaw Man is just what the doctor ordered for the two-a-day houses. Faversham himself is idolised by the stage crews of our theaters. He is an unassuming gentleman. The contrast between this great artist and many of the gutter-bred dancers and coon shouters in their attitude toward their audiences and their co-workers is instructive. It is an eloquent sermon on behalf of class.

Mr. and Mrs. Carter de Haven have an exquisite new act, which will be revealed at the Colonial next week. This sprightly pair have new costumes, new songs and new comedy, and represent the young generation with true Spring time gaiety. The De Havens are never hackneyed, never bored, never patronizing. They respect their audiences and work at every performance as though all the managers in the business were out front. They have a strong personal following, and no wonder.

Any actor with an elocutionary gift who desires to create a sensation at the Lambs' Gambol or some similar event where real excellence is welcomed should hasten to buy the March issue of the *English Review* and start rehearsing the poem which opens the number. It makes "Gunga Din" and "The Shooting of Dangerous Dan McGrue" shrink back into the memories of the nursery. Such a chance for dramatic expression has never been offered in verse before. It is great and sounds a new note. Believe me, its "punch" makes any of Kipling's seem like the jab of a shadow boxer. Best of all, it is a series of punches. George Moore said once that the art of our day lacked guts. This poem in the *English Review* doesn't suffer from any lack of this Anglo-Saxon quality.

Viola Allen is flirting with vaudeville. She sure would be some great headliner in one of her big human roles.

Sir George Alexander will be seen in Keith vaudeville one of these fine days.

Keith vaudeville is reaching out after the stars. Why gamble on a big musical show when you can come into vaudeville surrounded by a crack company and have several thousand a week net for yourself after all expenses are paid, with no worry at all? Gertie Hoffman has shown the way.

Madame Bernhardt promised the property man of the Palace Theater a photograph of herself. She departed without coming across. A few days ago he received a magnificently framed autograph-photo of the star from Paris with a pleasant note of apology for the delay. In the note she expressed her admiration for American property men in general.

Rejane is talking terms for a short tour in Keith vaudeville.

"JUST LIKE A WOMAN"

Vera McCord and Arthur Shaw Appearing in Sewell Collins Playlet

Vera McCord and Arthur Shaw are appearing in a vaudeville playlet, Just Like a Woman, written by Sewell Collins and Mr. Shaw.

Just Like a Woman has been popular in England for some time. Miss McCord is probably best remembered for her work in Via Wireless, while Mr. Shaw, the son of Mary Shaw, has scored personal hits in The Yellow Jacket, The Country Boy, The Traveling Salesman, Brown of Harvard and other plays.

Two weeks ago the sketch was offered at the Orpheum in Denver.

WRITING SONGS FOR MISS MURRAY

Edwin T. Emery, a director and producer of the Shuberts, is writing some special songs for Elisabeth Murray.

An advance hearing has delighted Miss Murray and vaudeville will soon have an opportunity to hear them.

MLLE. DE PASTORI FOR VAUDEVILLE

Heloise de Pastori, the Hungarian prima donna, is flirting with vaudeville. She has written her own sketch, which is "atmospheric" of the artistic life, and will afford her an opportunity to display her dramatic ability as well as her beautiful voice.

DE HAVEN AT COLONIAL, MARCH 30

Mr. and Mrs. Carter De Haven open their vaudeville tour at the Colonial during the week of March 30.

An engagement at the Palace will follow on April 6.

CARR IN ENGLISH "REDHEADS"

Nat Carr has succeeded Sam Liebert in the principal comedy role in the English production of The Redheads. The imported Lasky offering is being well received in the British music halls.

CLARA THROPP IN "COURT BY GIRLS"

Clara Thropp has signed to head Max Witt's act, Court by Girls, canceling her bookings for the balance of the season as a single.

CURRENT BILLS

Palace—Mlle. Dazie in Sir James Barrie's Pantaloon, Harry Fox and Yansci Dolly, May Murray and Clifton Webb, Gus Edwards's Kid Cabaret, Avon Comedy Four, Ed. Morton, Swor and Mack, Eight English Rosebuds, Catherine Countiss and company.

Fifth Avenue—Anna Chandler, Joseph Hart's The Telephone Tangle, John and Mae Burke, Spencer and Williams, Frances Nordstrom and company, Four Harveys, Wallace Galvin, Lawton.

Colonial—Gertrude Hoffman and Revue, Joe Welch, Vernon Castle Pictures, George White and Isabelle Jones, Darrell and Conway, Stone, Goodrich and King, Knapp and Cornalia, Montague's Cockatoos.

Alhambra—Virginia Harned and company, Kate Elinore and Sam Williams, Florence Tempest, Bloy and Lee, Flanagan and Edwards, Fatima, Louise Galloway and company, Rae Elinore Ball, Wilbur and Jordan.

Bronx—Emma Carus and Carl Randall, Dolly Connelly and Percy Wenrich, On the School Playground, Howarde's Animal Novelty, John and Winnie Hennings, Dixon City Four, Pederson Brothers, Bobbie Gordone, Guy Sampsell and Edna Reilly.

Victoria—Should a Woman Tell? Norton and Nicholson, Genaro and Bailey, Goldberg, Ma Cheri, Great Howard, Rose and Green, Girl in the Muff, Parker Girls, Lauchlin's Dogs, Chris Richards, Flying Martins, Doc O'Neil, Leroy and Mere, May Boone.

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ABBOTT, Tilly, and Partner: Orph., Winnipeg.
ACT Beautiful: Maryland, Baltimore, 23-28.
ADAMS, Billy and Edith: Poli's, Springfield.
ADAMS, Mabel, Co.: Orph., Minneapolis; Orph., Winnipeg, 23-28.
ADELAIDE and J. J. Hughes: Palace, Chgo.
AHEARN, Charles, Troupe: Bushwick, B'klyn; Keith's, Boston, 30-April 4.
ALEXANDER and Logan: Maryland, Baltimore, 23-28; Shea's, Buffalo, 30-April 4.
ALEXANDER Brothers: Grand, Syracuse; Shubert's, Utica, 23-28; Shea's, Buffalo, 30-April 4.
ALEX. Three: Colonial, Norfolk, Va., 30-April 4.
ALFREDS, Two: Keith's, Indianapolis; Keith's, Louisville, 23-28.
ALLEN, Minnie: Orph., B'klyn, 30-April 4.
ALPINE Troupe: Maj., Milwaukee.
AMBLER Brothers: Orph., Denver, 23-28.
AMERICAN Dancers: Penn, Phila.
ANGER, Lou: Orph., Minneapolis; Orph., Duluth, 23-28.
ANSON, Captain: Keith's, Prov., 23-28.
APDALE'S Circus: Poli's, Springfield; Poli's, New Haven, 23-28; Poli's, Hartford, 30-April 4.
ARCADIA: Keith's, Wash.
ARMSTRONG and Clark: Forsythe, Atlanta; Orph., Jacksonville, 23-28; Orph., Knoxville, 30-April 4.
ARMSTRONG and Ford: Orph., Frisco; Orph., Sacramento, 23, 24; Orph., Stockton, 25, 26; Orph., San Jose, 27, 28.
ARTHURS, Three: Temple, Hamilton, Can.; Keith's, Lowell, Mass., 30-April 4.
ASAHI Japs: Orph., Knoxville; Forsythe, Atlanta, 23-28; Orph., Jacksonville, 30-April 4.
ASHLEY and Canfield: Temple, Hamilton, Can., 23-28; Dominion, Ottawa, 30-April 4.
ASHLYN, Belle: Columbia, St. Louis.
ASHMUESSEN, Henry W.: Victoria, N.Y.C., 30-April 4.
AUSTRALIAN Boy Scouts: Grand, Syracuse, 23-28.
AVON Comedy Four: Palace, N.Y.C.; Poli's, New Haven, 23-28; Victoria, N.Y.C., 30-April 4.
AXTELLS, Hopkins: Fifth Ave., N.Y.C.; Shea's, Buffalo, 23-28; Shea's, Toronto, 30-April 4.
AZARD Brothers: Keith's, Cinti.; Keith's, Louisville, 23-28.
BABY, Ann: Shubert's, Utica, N.Y.
BABY Helen: Poli's, New Haven.
BAGBY, Sergeant: Keith's, Cinti.
BAKER, Belle: Keith's, Toledo; Keith's, Columbus, 23-28; Hipp., Cleveland, 30-April 4.
BALL and West: Keith's, Lowell, Mass.; Poli's, Springfield, 23-28; Temple, Hamilton, Can., 30-April 4.
BALLA Rae Elinora: Alhambra, N.Y.C.; Orph., B'klyn, 23-28.
BANKOFF and Girlie: Bushwick, B'klyn, 23-28; Keith's, Wash., 30-April 4.
BARBOUR, Nina: Orph., Stockton, 18, 19; Orph., San Jose, 20, 21.
BARDS, Four: Keith's, Prov.
BARKER, Ethel Mae: Fifth Ave., N.Y.C.; Grand, Syracuse, 23-28.
BARNARD, Sophie: Orph., Minneapolis; Orph., Duluth, 23-28.
BARNES and Crawford: Poli's, New Haven, 23-28.
BARNES, Gertrude: Orph., Los Angeles, 16-28.
BARROWS and Milo: Orph., New Orleans.
BARRY, Lydia: Keith's, Louisville, 23-28; Keith's, Cinti., 30-April 4.
BARRY, Mr. and Mrs. Jimmy: Grand, Pittsburgh; Keith's, Toledo, 23-28; Keith's, Columbus, 30-April 4.
BARTH, Leo: Hipp., Cleveland; Palace, Chgo., 23-28.
BARTHOLDI'S Birds: Maryland, Balto.; Orph., Jacksonville, 23-28; Orph., Savannah, 30-April 1; Orph., Charleston, 3-4.
BARTO and Clark: Keith's, Boston, 30-April 4.
BARTON, Sam: Orph., Frisco; Orph., Oakland, 23-28.
BARTOS, Three: Dominion, Ottawa, Can., 23-28; Orph., Montreal, 30-April 4.
BATES, Blanche: Maj., Milwaukee; Hipp., Cleveland, 23-28; Keith's, Cinti., 30-April 4.
BEAUMONT and Arnold: Orph., Montreal, 23-28; Keith's, Columbus, 30-April 4.
"BEAUTIES, The": Fifth Ave., N.Y.C.
"BEAUTY Is Only Skin Deep": Forsythe, Atlanta; Columbia, St. Louis, 23-28.
BELL, Digby: Hipp., Cleveland.
BELL Family: Keith's, Prov., 23-28.
BELLECLAIR Brothers: Orph., Montreal.
BERRA, Mabel: Victoria, N.Y.C.
BERNARD and Harrington: Orph., Vancouver; Orph., Seattle, 23-28.
BERESFORD, The: Orph., Memphis; Orph., St. Paul, 23-28.
BEYER and Brother: Orph., Charleston, 16-18; Orph., Savannah, 19-21.
BICKEL and Watson: Palace, Chgo., 23-28.
BIG City Four: Dominion, Ottawa, Can.; Orph., B'klyn, 23-28; Bushwick, B'klyn, 30-April 4.
BINNS and Burt: Forsythe, Atlanta, 30-April 4.
BINNS, Binns and Binns: Orph., Stockton, 16-18; Orph., San Jose, 19-21; Orph., Los Angeles, 23-28.
BISPHAM, David: Orph., Vancouver; Orph., Winnipeg, 23-28.
BIJOU City Four: Bronx, N.Y.C.; Poli's, Springfield, 23-28; Temple, Hamilton, Can., 30-April 4.
BLANCHE, Belle: Palace, Chgo., 23-28; Temple, Detroit, 30-April 4.
BLESSINGS, The: Orph., Portland, Ore.
BOGONNY Troupe: Shubert's, Utica, N.Y.; Keith's, Boston, 23-28.
BOHEMIANS, Three: Temple, Detroit; Temple, Rochester, 23-28; Shea's, Buffalo, 30-April 4.
BOUDINI Brothers: Palace, Chgo., 23-28; Colonial, Erie, Pa., 30-April 4.
BOWERS, Fred: Hipp., Cleveland; Grand, Pittsburgh, 23-28; Keith's, Columbus, 30-April 4.
BOWMAN Brothers: Keith's, Phila., 23-28.
BRACKS, Seven: Keith's, Toledo, 23-28; Keith's, Columbus, 30-April 4.
BRADS, The: Temple, Detroit, 16-28.
BREEN, Harry: Orph., Mobile; Orph., Knoxville, 23-28.
BRICE, Fannie: Grand, Pittsburgh; Maryland, Balto., 23-28; Alhambra, N.Y.C., 30-April 4.
BRONSON and Baldwin: Orph., Kansas City, 23-28.
BROOKS and Bowen: Temple, Rochester; Temple, Hamilton, Can., 30-April 4.
BRYAN and Sumner: Orph., St. Paul; Orph., Duluth, 23-28.
BUCH, Fritz and Lucy: Columbia, St. Louis.
BUCKLEY'S Animals: Forsythe, Atlanta; Orph., Birmingham, 23-28; Orph., Knoxville, 30-April 4.
BURKE, John and Mae: Fifth Ave., N.Y.C.; Keith's, Boston, 23-28; Penn, Phila., 30-April 4.
BURLEY and Burley: Poli's, Hartford, 23-28; Keith's, Prov., 30-April 4.
BURNHAM and Irwin: Keith's, Cinti., 23-28.
BURNS and Fulton: Poli's, Hartford; Colonial, N.Y.C., 30-April 4.
BURNS and Kissen: Shea's, Buffalo; Shea's, Toronto, 23-28; Shubert's, Utica, N.Y., 30-April 4.
BURNS, Kilmar and Grady: Orph., Portland, Ore.
BYAL and Earle: Orph., Jacksonville; Orph., Savannah, 23-25; Orph., Charleston, 26-28; Orph., Knoxville, 30-April 4.
CABARET Three: Keith's, Toledo, 23-28; Grand, Pittsburgh, 30-April 4.
"CALIFORNIA": Hudson, Union Hill, N.J.
CAMERON and O'Connor: Orph., Frisco; Orph., Oakland, 23-28.
CANTWELL and Walker: Forsythe, Atlanta; Orph., Jacksonville, 23-25; Lyric, Birmingham, 30-April 4.
CAPTAINE Richie: Orph., Stockton, 18, 19; Orph., San Jose, 20, 21; Orph., Los Angeles, 23-28.
CARLTONS, The: Bushwick, B'klyn; Colonial, N.Y.C., 30-April 4.
CARLYLE and Romer: Orph., Frisco; Orph., Oakland, 23-28.
CARRERA, Liane: Keith's, Phila.
CARRILLO, Leo: Orph., Salt Lake City; Orph., Denver, 23-28.
CARTMEL and Harris: Keith's, Louisville; Keith's, Cinti., 23-28; Columbia, Grand Rapids, 30-April 4.
CARUS and Randall: Bronx, N.Y.C.
CATALANE and Danny: Orph., Seattle; Orph., Portland, 23-28.
CAUPOLICAN, Chief: Keith's, Prov.; Shea's, Buffalo, 23-28; Shea's, Toronto, 30-April 4.
"CELLULOID Sara": Columbia, St. Louis.
CERVE: Colonial, N.Y.C., 23-28.
CHANDLER, Anna: Fifth Ave., N.Y.C.
CHEBERT'S Manchurians: Orph., Seattle; Orph., Portland, 23-28.
CHIP and Marble: Forsythe, Atlanta, 23-25; Lyric, Birmingham, 30-April 4.
CLARK and Hamilton: Orph., Montreal; Shea's, Buffalo, 23-28.
CLARK and Verdi: Keith's, Columbus; Victoria, N.Y.C., 23-28; Grand, Syracuse, 30-April 4.
CLAUDIUS and Scarlet: Empress, Chgo.; Hyde & Behman's, Brooklyn, 23-28; Shubert's, Utica, 30-April 4.
CLAYTON, Ruzie: Orph., Sacramento, 16-18; Orph., Stockton, 19, 20; Orph., San Jose, 21, 22; Orph., Los Angeles, 23-28.
CLIFF, Laddie: Keith's, Phila.
CLIFFORD, Kathleen: Grand, Syracuse; Garrick, Wilmington, 23-28; Orph., B'klyn, 30-April 4.
CLINE, Maude: Fifth Ave., N.Y.C.; Keith's, Wash., 30-April 4.
COLE and Denahy: Maj., Chgo., 23-28.
COLLEGIANS, Three: Orph., Memphis, 23-28.
COLLINS and Hart: Orph., Oakland; Orph., Sacramento, 25, 26; Orph., Stockton, 27, 28; Orph., San Jose, 27, 28.
COLLINS, Milt: Maj., Milwaukee; Maj., Chgo., 23-28.
"COLONIAL Days": Shubert's, Utica, N.Y.; Columbia, Grand Rapids, 30-April 4.
CONCHAS, Paul: Orph., Denver.
CONLEY and Webb: Orph., Lincoln; Orph., Kansas City, 23-28.
CONLIN, Ray: Penn, Phila., 23-28; Palace, Balto., 30-April 4.
CONNOLLY and Wentich: Bronx, N.Y.C.
CONNOLLY, Mr. and Mrs. E.: Orph., Montreal; Grand, Syracuse, 23-28.
CONROY and Maleis: Orph., Sioux City; Palace, Chgo., 23-28.
CONSUL and Betty: Hipp., Cleveland; Alhambra, N.Y.C., 30-April 4.
COOPER and May: Victoria, N.Y.C., 30-April 4.
COOPER and Robinson: Shea's, Buffalo, 30-April 4.
COOPER, Joe and Lew: Grand, Syracuse; Keith's, Prov., 23-28; Poli's, Hartford, 30-April 4.
CORRELLI and Gillette: Orph., Des Moines, 16-21.
COUNTISS, Cathrine, Co.: Maryland, Balto., 23-28.
COURTNEY, Minerva, Co.: Proctor's, Newark, N.J.
COX, Ray: Orph., Knoxville, 23-28; Lyric, Richmond, 30-April 4.
CRESSY and Dayne: Grand, Syracuse; Shea's, Buffalo, 23-28; Shea's, Toronto, 30-April 4.
CRONIN, Morris, Co.: Alhambra, N.Y.C., 23-28; Orph., B'klyn, 30-April 4.
CROSS and Josephine: Maryland, Balto.; Keith's, Prov., 23-28; Hipp., Cleveland, 30-April 4.
CROUCH and Welch: Sherman Grand, Calgary, 18, 19; Empire, Edmonton, 20, 21.
CULLEN, James H.: Orph., Sioux City, Ia.; Orph., Omaha, 23-28.
CUMMINGS and Gladding: Columbia, St. Louis; Maj., Chgo., 23-28.
CURTIS, Julia: Keith's, Prov.; Poli's, Springfield, 23-28.
DAILEY, Robert, Co.: Orph., Memphis; Orph., New Orleans, 23-28; Orph., Mobile, 30-April 4.
DAINTY English Trio: Keith's, Phila.
DALY, Lucy, Co.: Lyric, Richmond.
DAMEREL, Geo., Co.: Orph., Los Angeles.
DAMOND, Emma: Orph., Winnipeg; Orph., Regina, 22-24; Sherman Grand, Calgary, 25, 26; Empire, Edmonton, 27, 28.
DARRELL and Conway: Colonial, N.Y.C.
DAZIE, Mlle: Palace, N.Y.C.
DEAGON, Arthur: Orph., Knoxville, 30-April 4.
DE CARDOVER, Davidson: Orph., Easton, Pa., 16-18; Orph., Allentown, 19-21; Orph., Harrisburg, 30-April 4.
DE COE, Harry: Orph., B'klyn, 23-28; Poli's, Scranton, 30-April 4.
DEELEY, Jas. Co.: Orph., Vancouver; Orph., Seattle, 23-28.
DE GASCOGNE Cadets: Shea's, Toronto; Keith's, Boston, 16-21.
DE HAVEN, Mr. and Mrs. Carter: Colonial, N.Y.C., 23-28.
DELMAR and Delmar: Maj., Chgo., 23-28.
DELMORE and Light: Grand, Pittsburgh.
DEMAREST and Chabot: Orph., Los Angeles.
DERKIN'S Animals: Temple, Detroit, 23-28.
DE SCHELL, Dorothy: Shubert's, Utica, N.Y.; Colonial, Norfolk, 30-April 4.
DE SERRIS, Henrietta: Orph., St. Paul; Orph., Minneapolis, 23-28.
DE VOIS Trio: Keith's, Boston; Keith's, Indianapolis, 30-April 4.
DEVORA, Harvey, Trio: Bronx, N.Y.C., 30-April 4.
DE WITT, Burns and Torrence:

Wellington Cross : Lois Josephine

Duplicating their splendid New York triumph

at

The Maryland, Baltimore

this week.

TYLER BROOKE
LATE WITH "OH, I SAY"
Specially engaged to support
LIANE CARRERA

FOSTER BALL and WEST FORD
"SINCE THE DAYS OF '61"
Direction MAX HART

STEWART BAIRD
Late leading man with Little Boy Blue, Man with Three Wives and Ices
Now playing special Vaudeville Engagement with
LASKY'S BEAUTIES

JACK E. GARDNER
IN VAUDEVILLE

Sam AND Kitty Morton
Back to Where They Started
Direction Tom Fitzpatrick

RITA GOULD
STAR 1914
Direction Alf. T. Wilton

VIOLINSKY
"The wizard of the Violin and Piano"
Direction FRANK BOHM

Vaudeville's Greatest Sensation
Mercedes

"My business is to make the world laugh"
JAMES MADISON
VAUDEVILLE AUTHOR
1493 BROADWAY, NEW YORK (Room 407.)

Miss Norton—Paul Nicholson
LAUGHS

Proctor's, Newark, N. J., 30-April 4.
DIAMOND and Brennan: Shea's, Toronto; Keith's, Toledo, 30-April 4.
DIAZ Monks: Keith's, Boston.
DICKINSON, Rube: Colonial, Norfolk, Va.; Keith's, Phila., 30-April 4.
DIERO: Keith's, Columbus, O.
DOGWELL Sisters: Orph., Memphis; Orph., New Orleans, 23-28.
DOOLEY and Sayles: Orph., Salt Lake City, 23-28.
DOOLEY, Jed and Ethel: Keith's, Prov.; Keith's, Phila., 23-28.
"DOUBLE Cross": Orph., Salt Lake City; Orph., Denver, 23-28.
DORR, Marie: Keith's, Louisville, 30-April 4.
DRAPERS, The: Temple, Hamilton, Can.
DREW, L. and E.: Keith's, Toledo, 23-28.
DUFFY and Lorens: Grand, Syracuse, 23-28.
DUNFEE, Josephine: Orph., Memphis, 23-28.
DU-FOE Brothers, Three: Poli's, Springfield; Orph., Montreal, 23-28.
DUPREE and Dupree: Hipp., Cleveland; Keith's, Columbus, 23-28.
DUPREE, Minnie: Keith's, Phila.
DUPREE, Fred: Orph., B'klyn; Bushwick, B'klyn, 23-28.
DYER, Hubert, Co.: Poli's, New Haven; Temple, Detroit, 23-28; Temple, Rochester, 30-April 4.
EDWARDS, Gus, Kid Kabaret: Palace, N.Y.C.
EIS and French: Orph., Vancouver, 23-28.
ELINORE and Williams: Alhambra, N.Y.C.; Colonial, N. Y.C., 23-28; Orph., B'klyn, 30-April 4.
ELIZABETH, Mary: Orph., Montreal.
ELLIS, Harry: Keith's, Louisville, 30-April 4.
EMPIRE Comedy Four: Colonial, Erie; Shubert's, Utica, N. Y., 23-28.
ENGLISH Rose, Eight: Palace, N.Y.C.
ENTERTAINERS, Four: Orph., Allentown, Pa., 30-April 1; Orph., Easton, 2-4.
EQUILI Brothers: Maj., Chgo., 23-28; Temple, Detroit, 30-April 4.
ERCOTTI Lilliputians: Maryland, Balto.; Garrick, Wilmington, Del., 23-28.
ERNIE and Ernie: Keith's, Indianapolis, 23-28; Keith's, Cinti., 30-April 4.
ERROLL, Bert: Temple, Detroit; Temple, Rochester, 23-28; Orph., Montreal, 30-April 4.
EUGENE, Carl: Orph., B'klyn, 30-April 4.
FARBER Girls: Victoria, N.Y. C.; Shea's, Buffalo, 23-28; Shea's, Toronto, 30-April 4.
FARJEON, H. and C.: Forsythe, Atlanta, 23-28; Orph., Savannah, 30-April 1; Orph., Charleston, 2-4.
FATIMA: Alhambra, N.Y.C.; Bronx, N.Y.C., 30-April 4.
FAVERSHAM, Wm.; Orph., B'klyn; Keith's, Phila., 30-April 4.
FISHER and Green Co.: Keith's, Columbus; Keith's, Cinti., 23-28; Keith's, Phila., 30-April 4.
FISHER, Bud: Grand, Syracuse, 23-28; Hipp., Cleveland, 30-April 4.
FISHER, Sally; Orph., B'klyn; Bushwick, B'klyn, 23-28.
FITZGIBBON, Bert: Orph., Des Moines, 23-28.
FLANAGAN and Edwards: Alhambra, N.Y.C.; Orph., B'klyn, 23-28; Bushwick, B'klyn, 30-April 4.
FLORO, Prince: Temple, Rochester; Keith's, Prov., 23-28; Dominion, Ottawa, Can., 30-April 4.
FOSTER and Lovett: Orph., Oakland; Orph., Los Angeles, 23-28.
FOX and Dolly: Palace, N.Y. C.; Maryland, Balto., 23-28; Shea's, Buffalo, 30-April 4.
FOY, Eddie, and Family: Orph., Omaha; Orph., Sioux City, 23-28.
FREEMAN and Daughter: Temple, Hamilton, Can.; Fifth Ave., N.Y.C., 23-28.
FRENYEAR, Mabel: Grand, Syracuse, 30-April 4.
FRIGANZA, Trixie: Bushwick, B'klyn; Victoria, N.Y.C., 23-28; Keith's, Boston, 30-April 4.
FROSINI: Forsythe, Atlanta; Maryland, Balto., 23-28.
GABRIEL, Master, Co.: Orph., Winnipeg, 23-28.
GALLAGHER and Carlin: Orph., Des Moines; Maj., Milwaukee, 23-28.
GALLOWAY, Louise, Co.: Alhambra, N.Y.C.; Bronx, N.Y. C., 23-28; Orph., B'klyn, 30-April 4.
GALVIN, Wallace: Fifth Ave., N.Y.C.; Proctor's, Newark, N. J., 23-28.
GANNON, Helen: Orph., Salt Lake City; Orph., Lincoln, 23-28.
GARDINER, Jack; Proctor's, Newark, N. J., 30-April 4.
GARDNER Three: Orph., Harrisburg, Pa., 23-28.
GASCOIGNE, Cleo: Keith's, Wash., 30-April 4.
GENARD and Bailey: Victoria, N.Y.C.
GEORGE, Edwin: Poli's, Hartford, 23-28; Shubert's, Utica, N. Y., 30-April 4.
GEORGETTE: Keith's, Prov., 30-April 4.
GERMAINE, Herbert, Trio: Shea's, Buffalo; Shea's, Toronto, 23-28; Poli's, New Haven, 30-April 4.
GIEGER, John: Keith's, Cinti.; Grand, Pittsburgh, 23-28; Hipp., Cleveland, 30-April 4.
GILFOIL, Harry: Orph., Vancouver, 23-28.
GILLETTE'S Animals: Orph., Frisco, 23-28.
GILLINGWATER, Claude, Co.: Maryland, Balto.; Keith's, Boston, 23-28; Keith's, Prov., 30-April 4.
GIRARD and West: Poli's, Scranton, 30-April 4.
"GIRL in Muff": Victoria, N. Y.C., 23-28.
GLOCKERS, The: Keith's, Columbus.
GOLDBERG, B. L.: Victoria, N.Y.C.
GOLDEN and De Wintres: Columbia, St. Louis, 23-28.
GOLDEN, Claude: Keith's, Indianapolis; Keith's, Louisville, 23-28; Temple, Detroit, 30-April 4.
GOLDIN, Horace, Co.: Orph., Kansas City; Orph., Omaha, 23-28.
GOLDSMITH and Hoppe: Keith's, Prov., 30-April 4.
GOLEMAN'S Animals: Orph., Salt Lake City, 23-28.
GOODRICH and King: Colonial, N.Y.C.
GORDEN, Paul: Orph., Memphis; Orph., New Orleans, 23-28.
GORDON and Kinley: Poli's, New Haven; Poli's, Scranton, 23-28; Poli's, Hartford, 30-April 4.
GORDON and Rice: Poli's, New Haven; Poli's, Springfield, 23-28; Shea's, Buffalo, 30-April 4.
GORDONE, Robbie: Bronx, N. Y.C.
GORMLEY and Caffery: Keith's, Prov.
GRANVILLE, Taylor, Co.: Forsythe, Atlanta, 30-April 4.
GRAPEWIN, Charles: Temple, Rochester; Bushwick, B'klyn, 23-28.
GRAY Trio: Orph., Savannah, 23-28; Orph., Charleston, 30-28.
GRAZERS, The: Orph., Knoxville; Victoria, N.Y.C., 30-April 4.
"GREEN Beetle": Palace, Chgo.; Poli's, Scranton, 23-28.
GREEN, Ethel: Lyric, Richmond; Bronx, N.Y.C., 30-April 4.
GRIFFIN, Gerald: Buraley, Ireland; Plymouth, Eng., 23-28; Brighton, 30-April 4; Cardiff, 5-11.
HAL and Francis: Poli's, Hartford, 23-28; Alhambra, N.Y. C., 30-April 4.
HALPERIN, Nara: Orph., Sioux City, Iowa.
HANDERS and Millies: Keith's, Wash., 23-28; Keith's, Boston, 30-April 4.
HARDEEN, Poli's, Hartford.
HARNED, Virginia: Alhambra, N.Y.C.; Fifth Ave., N.Y.C., 23-28; Maryland, Balto., 30-April 4.
HART, Marie and Billy: Poli's, New Haven; Hipp., Cleveland, 23-28; Keith's, Toledo, 30-April 4.
HART, Louis: Orph., Los Angeles, 16-28.
HARTLEY'S Wonders: Orph., Trenton, 23-28.
HARVEYS, Four: Fifth Ave., N.Y.C.; Keith's, Wash., 23-28; Maryland, Balto., 30-April 4.
HASSMANS: Lyric, Birmingham; Lyric, Richmond, 23-28.
HAWKINS, Low: Keith's, Toledo; Keith's, Columbus, 23-28; Keith's, Louisville, 30-April 4.
HAYES, Ed.: Shea's, Toronto; Maryland, Balto., 23-28; Keith's, Wash., 30-April 4.
HAZARD, Jack: Palace, Chgo.; Columbia, St. Louis, 23-28.
HEATH and Millership: Keith's, Prov.; Poli's, Springfield, 23-28; Alhambra, N.Y. C., 30-April 4.
HELD, Anna: Keith's, Boston; Keith's, Phila., 23-28; Orph., B'klyn, 30-April 4.
HENNINGS, John and Winnie: Bronx, N.Y.C.; Alhambra, N. Y.C., 23-28.
HENRY and Francis: Orph., B'klyn.
HERBERT and Goldsmith: Keith's, Toledo, 23-28.
HERLEIN, Lillian: Orph., Des Moines, Iowa, 23-28.
HERMAN, Dr.: Orph., Kansas City; Orph., Salt Lake City, 23-28.
HERRMAN, Adelaide: Alhambra, N.Y.C., 30-April 4.
HESS Sisters: Orph., Omaha; Orph., Sioux City, 23-28.
HILDEBRAND, Frank: Orph., Duluth; Orph., Winnipeg, 23-28.
HILL and Whittaker: Maj., Chgo.; Columbia, Grand Rapids, 30-April 4.
HINES and Fox: Orph., B'klyn; Keith's, Wash., 30-April 4.
HOCKEY Co.: Orph., Oakland; Orph., Sacramento, 23, 24; Orph., Stockton, 25, 26; Orph., San Jose, 27, 28.
HOEY and Lee: Alhambra, N. Y.C.; Keith's, Wash., 23-28; Bronx, N.Y.C., 30-April 4.
HOFFMAN, Gertrude, Co.: Colonial, N.Y.C.; Orph., B'klyn, 23-28.
HOLLAND and Dockrell: Columbia, Grand Rapids, 23-28.
HOLMES and Buchanan: Maj., Milwaukee; Keith's, Toledo, 30-April 4.
HOLT, Alfred: Dominion, Ottawa, Can., 30-April 4.
HONEY Girls: Keith's, Indianapolis.
HOWARD and McKane: Keith's, Wash.; Alhambra, N.Y.C., 23-28; Poli's, Hartford, 30-April 4.
HOWARD and Ratcliffe Co.: Maryland, Balto.; Forsythe, Atlanta, 23-28; Lyric, Birmingham, 30-April 4.
HOWARD, Great: Victoria, N. Y.C.; Poli's, Hartford, 23-28.
HOWARD'S Ponies: Bronx, N. Y.C.
HUNTING and Francis: Keith's, Phila.
HUNTING, Lew and Mollie: Orph., New Orleans; Grand, Syracuse; Keith's, Cinti., 23-28; Keith's, Toledo, 30-April 4.
HUSSEY and Lee: Proctor's, Newark, N. J.
HYAMS and McIntyre: Poli's, Hartford; Poli's, New Haven, 23-28.
IMHOFF, Conn and Corneau: Keith's, Indianapolis; Keith's, Columbus, 23-28; Grand, Pittsburgh, 30-April 4.
INGE, Claes: Orph., Seattle; Orph., Portland, 23-28.
IOLERN Sisters: Orph., Des Moines; Orph., Minneapolis, 23-28.
ISHIKAWA Japs: Keith's, Phila.
IRMEN: Orph., Jacksonville; Lyric, Birmingham, 23-28; Lyric, Richmond, 30-April 4.
JACKSON, Thos. P., Co.: Forsythe, Atlanta; Lyric, Birmingham, 23-28.
JAMES, Mrs. L., Co.: Keith's, Boston, 30-April 4.
JARRIS and Dare: Orph., Regina, 23, 24; Sherman Grand, Calgary, 25, 26; Empire, Edmonton, 27, 28.
JASPER, Temple, Hamilton, Can.; Maryland, Balto., 23-28.
JEFFERSON, Joe, Co.: Keith's, Toledo; Maj., Chgo., 23-28.
JOHNSON, Martin: Orph., Kansas City, 23-28.
JONES and Sylvester: Keith's, Louisville, 23-28.
JONLEYS, Two: Colonial, Norfolk, 23-28; Keith's, Louisville, 30-April 4.
JUNGMAN Family: Lyric, Birmingham, 23-28; Lyric, Richmond, 30-April 4.
"JUST Half Way": Keith's, Wash., 23-28; Proctor's, Newark, N. J., 30-April 4.
KALICH, Bertha: Maj., Chgo.; Maj., Milwaukee, 23-28; Hipp., Cleveland, 30-April 4.
KARTELLI Brothers: Orph., Vancouver, 23-28.
KAMARAOS, Four: Orph., B'klyn; Colonial, N.Y.C., 23-28; Keith's, Phila., 30-April 4.
KAUFMAN Troupe: Orph., Frisco, 23-28.
KAUFMAN, Vernie: Bushwick, B'klyn, 23-28; Bronx, N.Y.C., 30-April 4.
KEANE, Robert E.: Temple, Rochester; Fifth Ave., N.Y. C., 23-28.
KEATONS, Three: Keith's, Cinti., 30-April 4.
KEENAN, Frank, Co.: Keith's, Louisville, 30-April 4.
KELLER, Jessie: Keith's, Louisville; Keith's, Cinti., 23-28; Grand, Pittsburgh, 30-April 4.
KELLER, Mason, Co.: Temple, Detroit, 23-28; Temple, Rochester, 30-April 4.
KELLY and Harrison: Keith's, Prov.
KELLY and Pollock: Orph., Oakland.
KENNEDY and Rooney: Maj., Chgo.; Maj., Milwaukee, 23-28.
KENNEDY, Jack: Orph., Knoxville, 23-28; Lyric, Birmingham, 30-April 4.
KENO and Green: Poli's, Hartford, 23-28; Keith's, Boston, 30-April 4.
KENO, Walsh and Melrose: Orph., Vancouver; Orph., Seattle, 23-28.
KENNY, Nobody and Platt: Shubert's, Utica, N. Y.; Colonial, Erie, Pa., 23-28; Temple, Detroit, 30-April 4.
KIMBERLY and Mohr: Orph., Minneapolis; Orph., Winnipeg, 23-28.
KINGSTON and Ebner: Orph., Frisco, 23-28.
KINGSTON, Chester: Alhambra, N.Y.C., 23-28; Bushwick, B'klyn, 30-April 4.
KIRK and Fogarty: Poli's, Scranton; Shubert's, Utica, N. Y., 23-28; Dominion, Ottawa, Can., 30-April 4.
KLEIN Sisters: Keith's, Prov.; Keith's, Phila., 23-28; Keith's, Wash., 30-April 4.
KITNER and McCLAY: Shubert's, Utica, N. Y., 23-28.
KLUTING'S Animals: Keith's, Wash.; Bronx, N.Y.C., 30-April 4.
KNAPP and Cornelia: Colonial, N.Y.C.
KRAMER and Morton: Dominion, Ottawa, Can.; Grand, Syracuse, 23-28; Colonial, N. Y.C., 30-April 4.
KRAMERS, The: Orph., Kansas City.
LA COUNT, Bessie: Orph., Harrisburg, Pa., 23-28.
LA CROIX, Paul: Orph., Mobile, 30-April 4.
LAI Mon Kim: Orph., Harrisburg, Pa.; Colonial, Norfolk, Va., 23-28; Maryland, Balto., 30-April 4.
LAMBERT and Ball: Keith's, Phila.; Temple, Detroit, 23-28; Temple, Rochester, 30-April 4.
LANGTON, Lester, Co.; Orph., B'klyn; Colonial, N.Y.C., 23-28.
LANE and O'Donnell: Bushwick, Bklyn; Keith's, Phila., 23-28.
LA PELARICA Duo: Maryland, Balto., 23-28.
LA ROCCA, Rexy: Colonial, Erie, Pa.; Temple, Rochester, 30-April 4.
LATHAM, Ada: Poli's, Hartford.
LA TOY Brothers: Orph., New Orleans.
LAVIER: Poli's, Hartford, 23-28; Keith's, Prov., 30-April 4.
"LAWN Party, The": Orph., New Orleans.
LAWRENCE and Cameron: Orph., Salt Lake City; Orph., Denver, 23-28.
LAWTON: Fifth Ave., N.Y.C.; Colonial, Norfolk, Va., 30-April 4.
LEACH and Wallis: Orph., Knoxville, 30-April 4.
LEAN, Cecil, Co.: Orph., St. Paul; Palace, Chgo., 23-28.
LEE and Cranston: Bushwick, B'klyn; Alhambra, N.Y.C., 23-28; Orph., B'klyn, 30-April 4.
LEHR, Anna, Co.: Orph., Salt Lake City, 23-28.
LEIGHTER and Jordan: Victoria, N.Y.C., 23-28.
LEIPZIG: Keith's, Lowell; Victoria, N.Y.C., 23-28.
LENNETT and Wilson: Columbia, St. Louis, 23-28.
LEON, Daisy: Orph., New Orleans.
LEON, Great: Poli's, Scranton, 23-28.
LEONARD and Russell: Orph., Salt Lake City, 23-28.
LES Jundis: Fifth Ave., N.Y. C., 23-28.
LESTER, Harry B.: Orph., Des Moines; Orph., St. Paul, 23-28.
LETTE'S Animals: Orph., Frisco.
LEBY, Bert: Orph., Kansas City; Orph., Omaha, 23-28.
LEWIS and Dody: Poli's, Hartford; Poli's, Scranton, 23-28.
LEWIS and Norton: Majestic, Tex.; Houston, 23-28.
LEWIS and McCarty: Orph., Winnipeg.
LEWIS, Henry: Shea's, Toronto; Temple, Detroit, 23-28; Temple, Rochester, 30-April 4.
LIBONATI: Poli's, Hartford; Poli's, New Haven, 23-28.
"LIE That Jack Built": Poli's, Hartford, 30-April 4.
LIGHTNER and Jordan: Keith's, Phila.
LINDSAY, Fred: Orph., Sioux City; Orph., St. Paul, 23-28.
LINTON and Lawrence: Temple, Rochester; Keith's, Phila., 23-28; Bronx, N.Y.C., 30-April 4.
LISTON, Tom: Poli's, New Haven, 23-28; Poli's, Hartford, 30-April 4.
LOYDS, Aerial: Orph., Minneapolis, 23-28.
LOYD, Hugh, Co.: Orph., Hamilton, Can.; Orph., Harrisburg, Pa., 30-April 4.
LLOYD, Maria: Orph., Oakland.
LOCKETT and Waldron:

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Direction MAX HART

FRANK KEENAN

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Keith's, Toledo; Grand, Syracuse, 30-April 4.
LONG, Lilly: Orph., Montreal; Hamilton, Ottawa, 23-28; Temple, Hamilton, 30-April 4.
LORRAINE and Dudley: Hipp., Cleveland, 22-28.
LO'S, Marie, Co.: Grand, Pittsburgh; Poli's, Springfield, 30-April 4.
LO-VE and Wilbur: Palace, Chgo., 22-28.
LOYAL and Partner: Orph., Los Angeles.
LUBY, Edna, Co.: Proctor's, Newark, N. J.; Fifth Ave., N. Y. C., 23-28.
LYNCH and Zeller: Orph., Savannah, 23-25; Orph., Charleston, 26-28.
LYONS and Yosco: Orph., Memphis; Orph., New Orleans, 23-28; Orph., Mobile, 30-April 4.
MABELLE and Ballet: Keith's, Toledo; Keith's, Columbus, 23-28.
MACFARLAND, Marie and Mac: Keith's, Columbus, O.; Shea's, Buffalo, 30-April 4.
MACMILLAN, Violet: Orph., Sioux City, Ia.; Orph., Winnipeg, 23-28; Orph., Regina, 30, 31; Sherman Grand, Calgary, April 2-4.
MAHONEY, Tom: Keith's, Indianapolis; Keith's, Cincinnati, 30-April 4.
MAITLAND, Madge: Orph., Oakland; Orph., Sacramento, 23, 24; Orph., Stockton, 25, 26; Orph., San Jose, 27, 28.
MAKARENKA and Yuliet: Orph., Knoxville, 23-28.
MANG and Snyder: Colonial, Norfolk.
MARIE, Dainty: Orph., Kansas City, 23-28.
MARKLEY, Frank: Orph., Montreal, 30-April 4.
MARTIN and FABRINI: Forsythe, Atlanta; Orph., Jacksonville, 23-28; Lyric, Birmingham, 30-April 4.
MARTIN, H. B.: Victoria, N. Y. C., 23-28.
MARTINETTI and Sylvester: Orph., Salt Lake City; Orph., Denver, 23-28.
MARTINS, Flying: Victoria, N. Y. C.
MASON and Murray: Poli's, Scranton, Pa., 30-April 4.
MASON, Wilbur and Jordon: Alhambra, N. Y. C.
MATHEWS, Sharne, Co.: Orph., Kansas City, 23-28.
MATILDA and Elvira: Orph., Frisco, 23-28.
MATINEE Girls: Keith's, Cincinnati.; Keith's, Louisville, 23-28; Keith's, Indianapolis, 30-April 4.
MAURICE and Walton: Columbia, St. Louis.
MAXINE and Babbie: Orph., Los Angeles.
MAYNE, Frank, Co.: Keith's, Cincinnati, 30-April 4.
McCANN, James R.: Orph., Harrisburg, Pa., 23-28; Shubert's, Utica, N. Y., 30-April 4.
McCOARD and Shaw: Palace, Chgo., 23-28.
McCORMACK and Irving: Orph., St. Paul; Orph., Minneapolis, 23-28.
McCORMICK and Wallace: Lyric, Birmingham; Temple, Hamilton, Can., 30-April 4.
McDEVITT, Kelly and Lucy: Orph., Winnipeg; Orph., Regina, 23, 24; Sherman Grand, Calgary, 25, 26; Empire, Edmonton, 27, 28.
McGINN, Francis, Co.: Keith's, Boston; Proctor's, Newark, N. J., 23-28; Poli's, Scranton, Pa., 30-April 4.
McGIVENEY, Owen: Shea's, Toronto; Keith's, Toledo, 23-28; Keith's, Columbus, 30-April 4.
McKAY and Ardine: Shea's, Toronto; Temple, Rochester, 23-28.
McKAY, Winsor: Colonial, N. Y. C., 23-28.
McKINLEY, Nell: Proctor's, Newark, N. J.
McMAHON, Diamond and Clemence: Orph., Omaha, 23-28.
McRAE and Clegg: Garrick, Wilmington, Del., 23-28; Keith's, Wash., 30-April 4.
MELROSE, Bert: Dominion, Ottawa, Can.; Temple, Hamilton, 23-28; Keith's, Phila., 30-April 4.
MELVILLE and Higgins: Keith's, Cincinnati.; Keith's, Indianapolis, 23-28; Keith's, Louisville, 30-April 4.
MERCEDES: Alhambra, N. Y. C.; Penn, Phila., 23-28; Bronx, N. Y. C., 30-April 4.
MERREDITH and Snooser: Keith's, Columbus, O.; Grand, Syracuse, 30-April 4.
MERREDITH Sisters: Poli's, Scranton, Pa., 23-28.
MERRILL and Otto: Shea's, Buffalo; Shea's, Toronto, 23-28; Temple, Detroit, 30-April 4.
METROPOLITAN Minstrels: Shea's, Toronto; Dominion, Ottawa, 23-28; Orph., Montreal 30-April 4.
MIJARES: Poli's, Scranton; Grand, Pittsburgh, 23-28; Hipp., Cleveland, 30-April 4.
MILES, Homer: Temple, Hamilton, Can., 30-April 4.
MILLER and Kent Co.: Orph., Memphis; Orph., New Orleans, 23-28.
MILLER and Lyle: Poli's, New Haven, 30-April 4.
MILLER and Vincent: Maryland, Balto.
MONROE and Pusey: Maryland, Balto., 30-April 4.
MONTAGUE'S Birds: Colonial, N. Y. C.; Keith's, Washington, 23-28.
MONTGOMERY, Marshall: Orph., New Orleans.
MORALIS Brothers: Orph., Duluth; Orph., Winnipeg, 23-28.
MORI Brothers: Orph., Sioux City, Ia.
MORRIS and Allen: Orph., Montgomery, 23-25.
MORRIS, Hilda: Lyric, Birmingham; Forsythe, Atlanta, 23-28; Lyric, Richmond, 30-April 4.
MORTON and Glass: Maj., Chgo.
MORTON, Clara, Co.: Shea's, Toronto; Temple, Rochester, 23-28.
MORTON, Ed.: Maryland, Balto; Poli's, Scranton, Pa., 30-April 4.
MORTON, Sam and Kitty: Victoria, N. Y. C., 30-April 4.
"MOTORING": Shea's, Buffalo.
MOSHER, Hayes and Mosher: Orph., Portland.
MOWATT'S Five: Keith's, Cincinnati.; Keith's, Indianapolis, 23-28.
MURRAY Duo: Keith's, Phila., 30-April 4.
MULLER and Stanley: Orph., St. Paul; Maj., Chgo., 23-28.
MULLEN and Coogan: Columbia, St. Louis, 23-28.
MURPHY, Edna: Orph., Omaha.
MURIEL and Francis: Maj., Milwaukee; Columbia, St. Louis, 23-28.
MURPHY and Nichols: Orph., Salt Lake City; Orph., Denver, 23-28.
MURRAY, Elizabeth: Keith's, Boston, 23-28.
MURRAY, John T.: Keith's, Indianapolis, 23-28.
"NAKED Man, The": Orph., Seattle; Orph., Portland, 23-28.
NASH, Julia, Co.: Orph., Portland.
NELSON and Nelson: Orph., Sioux City, 23-28.
"NEPTUNE'S Garden": Sherman Grand, Calgary, 18, 19; Empire, Edmonton, 20, 21.
NETHERSOLE, Olga, Co.: Orph., Portland.
NEVINS and Erwood: Orph., Mobile, Ala., 23-28; Orph., Jacksonville, 30-April 4.
NEVINS and Gordon: Sherman Grand, Calgary, 18, 19; Empire, Edmonton, 20, 21.
NICK'S Skating Girl: Keith's, Prov., 23-28; Grand, Syracuse, 30-April 4.
NONETTE: Orph., St. Paul; Orph., Minneapolis, 23-28.
NORDSTROM, Francis, Co.: Fifth Ave., N. Y. C.
NORTON and Nicholson: Fifth Ave., N. Y. C.; Poli's, Springfield, 23-28; Poli's, New Haven, 30-April 4.
OAKLAND, Will, Co.: Shea's, Buffalo; Shea's, Toronto, 23-28.
ODIVA: Orph., Duluth; Orph., Winnipeg, 23-28.
O'DONNELL, Charles, Co.: Keith's, Cincinnati.; Poli's, Springfield, 30-April 4.
"ON School Playground": Bronx, N. Y. C.
O'NEIL, Dot: Victoria, N. Y. C.
O'NEIL, Nance: Orph., Lincoln; Orph., Des Moines, 23-28.
ORFORD'S Elephants: Poli's, New Haven; Poli's, Hartford, 23-28.
OTRERITA: Orph., St. Paul, 23-28.
PAGE, Helen, Co.: Grand, Pittsburgh.
PANTZER Duo: Orph., Lincoln; Orph., Des Moines, 23-28.
PARISH, Frank: Orph., Denver.
PARILLO and Frabito: Orph., Portland, Ore.
PASHLEYS, The: Bushwick, B'klyn.
PAULI and Rayne: Orph., Omaha; Orph., Sioux City, 23-28.
PAYNE, Nina: Dominion, Ottawa Can.; Keith's, Indianapolis, 30-April 4.
PEDERSON Brothers: Bronx, N. Y. C.; Victoria, N. Y. C., 30-April 4.
PERRY, Albert: Keith's, Columbus, O.; Poli's, Springfield, 23-28; Bushwick, B'klyn, 30-April 4.
PERSIAN Garden: Lyric, Birmingham, 23-28; Orph., Knoxville, 30-April 4.
PHILLIPS and White: Orph., Salt Lake City; Orph., Denver, 23-28.
POLLOCK, Milton, Co.: Keith's, Wash.; Keith's, Prov., 30-April 4.
"PORCH Party": Poli's, Springfield; Grand, Syracuse, 30-April 4.
POWER Brothers: Orph., Minneapolis; Orph., Duluth, 23-28.
PRELLE'S Dogs: Keith's, Lowell; Keith's, Columbus, 23-28; Colonial, Erie, 30-April 4.
PREVOST and Brown: Columbia, Grand Rapids, Mich., 30-April 4.
PREE, Four: Temple, Detroit, 23-28.
PRUITT, Bill: Orph., Vancouver; Orph., Seattle, 23-28.
"PURPLE Lady": Grand, Pittsburgh; Temple, Hamilton, Can., 23-28.
RAJAH: Hipp., Cleveland, 23-28; Keith's, Columbus, 30-April 4.
RAMSDELL Trio: Shea's, Buffalo; Shea's, Toronto, 23-28; Orph., Montreal, 30-April 4.
RANDALL, The: Orph., Vancouver, 23-28.
RANF, Claude: Poli's, Hartford; Poli's, Springfield, 23-28.
RAYMOND and Bain: Orph., Hamilton, Can.; Dominion, Ottawa, 23-28; Orph., Montreal, 30-April 4.
RAYMOND and Caverly: Keith's, Louisville; Keith's, Cincinnati, 23-28; Forsythe, Atlanta, 30-April 4.
REDFORD and Winchester: Proctor's, Newark, N. J.; Victoria, N. Y. C., 23-28.
REDHEADS, Leaky: Poli's, Scranton; Shubert's, Utica, N. Y., 23-28; Victoria, N. Y. C., 30-April 4.
REED Brothers: Grand, Syracuse, 23-28.
REINOLD, B., Co.: Lyric, Richmond; Grand, Pittsburgh, 23-28.
REISNER and Gores: Keith's, Wash.
RELLOW: Columbia, St. Louis; Orph., Memphis, 23-28.
REMPLE, H. and B.: Dominion, Ottawa, Can.; Orph., Montreal, 23-28.
RENARDO, Three: Orph., B'klyn; Alhambra, N. Y. C., 23-28; Bushwick, B'klyn, 30-April 4.
REUTER Brothers: Orph., Kansas City, 23-28.
RICE, Andy: Grand, Syracuse; Bronx, N. Y. C., 23-28; Victoria, N. Y. C., 30-April 4.
RICE and Morgan: Orph., Vancouver; Orph., Seattle, 23-28.
RICHARDS, Chris: Victoria, N. Y. C.
RIGOLETTO Brothers: Temple, Rochester; Orph., Montreal, 23-28; Shea's, Buffalo, 30-April 4.
RINALDO: Keith's, Cincinnati.; Keith's, Indianapolis, 23-28.
RINGLING, Great: Proctor's, Newark, N. J.; Victoria, N. Y. C., 23-28.
RITCHIE, Adele: Keith's, Wash., 23-28.
RIVES, Shirley, Co.: Orph., Frisco, 23-28.
ROBERT, Hans: Orph., Duluth, 23-28.
ROBERTS, Theo., Co.: Orph., Winnipeg; Orph., Regina, 23, 24; Sherman Grand, Calgary, 25, 26; Empire, Edmonton, 27, 28.
ROBERTA and Verers: Orph., Omaha; Orph., Sioux City, 23-28.
ROGERS, Billy: Orph., Oakland; Orph., Los Angeles, 23-28.
ROGERS, Will: Hipp., Cleveland; Columbia, Grand Rapids, 23-25; Keith's, Toledo, 30-April 4.
ROLANDO Brothers: Grand, Pittsburgh.
"ROMEO, Great, The": Orph., Memphis; Orph., New Orleans, 23-28.
ROONEY and Bent: Bushwick, B'klyn.
ROSE and Moon: Poli's, Springfield, 23-28; Poli's, New Haven, 30-April 4.
ROSHANARA: Orph., Winnipeg; Orph., Regina, 23, 24; Sherman Grand, Calgary, 25, 26; Empire, Edmonton, 27, 28.
ROSINE, Carl: Keith's, Portland, Me., 23-28; Keith's, Lowell, 30-April 4.
ROSS, Clark: Empress, Butte, Mont., 23-28; Empress, Spokane, Wash., 30-April 4.
ROYE, Ruth: Orph., Vancouver, 23-28.
RUEGGA, Elsa: Keith's, Prov., 30-April 4.
RUGGLES, Helen: Orph., Oakland, 23-28.
RUSSELL, Dorothy: Victoria, N. Y. C., 23-28.
RYAN and Lee: Grand, Syracuse; Shea's, Buffalo, 23-28; Shea's, Toronto, 30-April 4.
SALE, Chick: Orph., Los Angeles.
SAMARINE, Six: Orph., Duluth.
SAMAROFF and Sonia: Temple, Rochester; Keith's, Phila., 23-28; Keith's, Prov., 30-April 4.
SAMPSELL and Reilly: Bronx, N. Y. C.
SANDWINA, Katie, Co.: Temple, Detroit; Temple, Rochester, 23-28.
SANSONE and Delilah: Shubert's, Utica, N. Y., 30-April 4.
SCHEFF, Fritzi: Orph., Frisco, 16-28.
SCHOLLER and Dickinson: Orph., B'klyn; Keith's, Cincinnati, 30-April 4.
"SEYMOUR'S Happy Family": Dominion, Ottawa, Can., 16-28.
SHONK, Hermine, Co.: Orph., B'klyn.
SHARP and Turek: Orph., Kansas City; Orph., Omaha, 23-28.
SHAW, Lillian: Orph., Duluth; Orph., St. Paul, 23-28.
SHERIDAN, Frank, Co.: Keith's, Toledo, 23-28.
SHIRLEY, Eva: Victoria, N. Y. C., 23-28.
"SHOULD a Woman Tell": Victoria, N. Y. C.
SHOWALTER, Edna: Orph., Denver; Orph., Lincoln, 23-28.
SIDNEY and Townley: Keith's, Columbus, 23-28.
SKATING Bear: Temple, Detroit; Temple, Rochester, 23-28.
SLEMONS, Frederick: Palace, Chgo; Columbia, Grand Rapids, 23-25; Keith's, Cincinnati, 30-April 4.
SLOANE and Fields: Victoria, N. Y. C., 23-28.
SMITH, Cook and Brandon: Orph., Denver; Orph., Lincoln, 23-28.
SPENCER and Williams: Fifth Ave., N. Y. C.
SPRAGUE and McNeece: Palace, Chgo.; Hipp., Cleveland, 23-28.
SPERO and Lovins: Orph., Birmingham.

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"SPRING Garden": Poli's, Scranton.
STAFFORD, Hayward, Co.: Keith's, Columbus; Temple, Hamilton, Can., 23-28; Dominion, Ottawa, 30-April 4.
ST. JAMES W. H., Co.: Maj., Chgo.; Columbia, Grand Rapids, 30-April 4.
STANLEY, Stan. Trio: Colonial, Erie, Pa.; Forsythe, Atlanta, 30-April 4.
STANLEYS, The: Orph., Vancouver; Orph., Seattle, 23-28.
STELLING and Revelle: Columbia, St. Louis.
STEPPE, Goodrich and King: Keith's, Phila., 30-April 4.
STEVENS, Leona: Keith's, Wash.; Colonial, Norfolk, 23-28; Grand, Pittsburgh, 30-April 4.
STEVENS, Paul: Poli's, Springfield, 30-April 4.
STEWART Sisters: Proctor's, Newark, N. J., 30-April 4.
STORY, Belle: Alhambra, N. Y. C., 23-28; Colonial, Norfolk, 30-April 4.
SULLIVAN, Arthur, Co.: Keith's, Louisville; Alhambra, N. Y. C., 23-28; Bronx, N. Y. C., 30-April 4.
SULLY, Five: Orph., Des Moines; Orph., Omaha, 23-28.
SWOR and Mack Co.: Palace, N. Y. C.; Colonial, Norfolk, 25-28; Maryland, Balto., 30-April 4.
"SYSTEM, The": Orph., New Orleans.
TANNIN, Julius: Orph., Memphis; Orph., New Orleans, 23-28.
TAYLOR, Eva: Orph., Sacramento, 23, 24; Orph., Stockton, 25, 26; Orph., San Jose, 27, 28.
"TELEPHONE Tangle": Fifth Ave., N. Y. C.; Keith's, Phila., 23-28; Alhambra, N. Y. C., 30-April 4.
TEMPEST, Florence, Co.: Alhambra, N. Y. C.; Poli's, Springfield, 23-28; Poli's, Scranton, Pa., 30-April 4.
"TEMPTATION": Grand, Syracuse.
THOMAS and Hall: Orph., Vancouver, 23-28.
THOMPSON and Copeland: Garrick, Wilmington, Del., 30-April 4.
TIGHE, Harry, Co.: Keith's, Wash., 23-28; Lyric, Richmond, 30-April 4.
TIMBERG, Herman: Orph., Portland, Ore.
TINA, Mme.: Temple, Hamilton, Can., 23-28; Dominion, Ottawa, 30-April 4.
"TO Have One Girl": Orph., Frisco, 23-28.
TONEY and Norman: Keith's, Boston, 23-28.
TOOMER, Andrew, Co.: Orph., Harrisburg, Pa., 23-28; Colonial, Norfolk, 30-April 4.
"TRAINED Nurses": Bushwick, B'klyn; Keith's, Boston, 23-28.
TRAYILLA Brothers and Seal: Orph., Knoxville; Lyric, Richmond, 23-28; Grand, Pittsburgh, 30-April 4.
TRANS-Atlantic Trio: Keith's, Indianapolis; Keith's, Louisville, 23-28; Forsythe, Atlanta, 30-April 4.
TUCKER, Sophie: Temple, Rochester; Orph., Montreal, 23-28.
TUXANO Brothers: Orph., Montreal; Keith's, Columbus, 30-April 4.
TYPES, Three: Keith's, Prov.; Bushwick, B'klyn, 30-April 4.
TYRON'S Dogs: Columbia, Grand Rapids.
USHER, Claude and Fannie: Orph., Denver; Orph., Lincoln, 23-28.
VALERIE Sisters: Orph., Jacksonville, 30-April 4.
VALMONT and Raynon: Orph., Lincoln; Orph., Des Moines, 23-28.
VALVENT and Lamare: Keith's, Boston.
VAN and Schenck: Colonial, Norfolk; Orph., Harrisburg, 23-28.
VAN, Billy B., Co.: Orph., Sioux City; Orph., Minneapolis, 23-28.
VAN Brothers: Poli's, Springfield; Poli's, New Haven, 23-28.
VAN, Charles and Fannie: Keith's, Boston.
VAN Brunt, Walter: Colonial, N. Y. C., 23-28; Keith's, Prov., 30-April 4.
VAN Cleve, Denton and Pete: Keith's, Toledo, 23-28; Hipp., Cleveland, 30-April 4.
VANDINOFF and Louie: Colonial; Erie; Temple, Detroit, 23-28; Temple, Rochester, 30-April 4.
VAN Hoven: Sherman Grand, Calgary, 18, 19; Empire, Edmonton, 20, 21.
VERGER, Nick: Orph., Omaha; Orph., Winnipeg, 23-28.
VERIGRAPH, No. 2: Keith's, Phila.
VERSATILE, Three: Temple, Detroit, 23-28; Temple, Rochester, 30-April 4.
VINTON and Buster: Orph., Harrisburg, Pa.; Keith's, Wash., 23-28; Lyric, Richmond, 30-April 4.
VIOLET and Charles: Proctor's, Newark, N. J., 23-28.
VIOLINSKY: Maj., Milwaukee; Maj., Chgo., 23-28.
VON Tilzer, Al.: Orph., Lincoln; Orph., Sioux City, 23-28.
VOX, Valentine: Keith's, Louisville; Keith's, Cincinnati, 23-28.
WAKEFIELD, Willa Holt: Orph., Salt Lake City, 23-28.
WALSH, Blanche, Co.: Colonial, Norfolk.
WANDA: Palace, Chgo.
WARD and Cullen: Keith's, Boston; Orph., B'klyn, 23-28.
WARD and Weber: Orph., Vancouver, 23-28.
WATSON and Santon: Shubert's, Utica; Keith's, Prov., 23-28; Proctor's, Newark, N. J., 30-April 4.
WEBBER and Burns: Poli's, Scranton.
WEBB, Austin, Co.: Orph., New Orleans; Forsythe, Atlanta, 30-April 4.
WELCH, Joe: Colonial, Erie, Pa., 23-28; Alhambra, N. Y. C., 30-April 4.
WELCOME and Rogers: Orph., Los Angeles, 23-28.
WEST, Max: Lyric, Richmond, 23-28.
WESTON and Claire: Orph., Duluth, 23-28.
WHEELER, Bert, and Co.: Keith's, Lowell, 30-April 4.
WHITE and Jones: Colonial, N. Y. C.
WHITE, Clayton, Co.: Orph., Lincoln, 23-28.
WHITE, Eleanora, Sisters: Keith's, Lowell, 30-April 4.
WILKINS and Wilkins: Proctor's, Newark, N. J.
WILL, and Kemp: Keith's, Louisville; Maj., Minneapolis, 23-28.
WILLIAMS and Wolfus: Poli's, Springfield, 30-April 4.
WILLIAMS, Bert: Bushwick, B'klyn, 23-28.
WILLARD and Bond: Poli's, Scranton; Keith's, Lowell, 30-April 4.
WILLS, Nat: Colonial, N. Y. C., 30-April 4.
WILSON and Andrew: Keith's, Lowell, Mass., 23-25; Keith's, Portland, Me., 26-28, April 4.
WILSON and Frances: Orph., Minneapolis, 23-28.
WILSON and Wilson: Orph., Omaha.
WILSON, Doris, Co.: Maj., Milwaukee.
WILSON, Grace: Lyric, Birmingham, 23-28; Forsythe, Atlanta, 30-April 4.
WILSON Sisters: Orph., Lincoln; Orph., Des Moines, 23-28.
WINCHESTER, Claire: Lyric, Birmingham; Atlanta, N. Y. C., 23-28; Victoria, N. Y. C., 30-April 4.
WINCHESTER and Fox: Maryland, Balto., 30-April 4.
WINFIELD, Hazel: Colonial, N. Y. C., 30-April 4.
"WOMAN Proposes": Orph., Buffalo; Shea's, Toronto, 23-28.
WOOD, Britt: Shea's, Buffalo; Shea's, Toronto, 23-28.
WOODS and Woods: Keith's, Toledo; Keith's, Columbus, 23-28.
WOODRUFF, Henry, Co.: Orph., Winnipeg; Orph., Regina, 23-28.
WRIGHT and Dietrich: Orph., Duluth; Orph., St. Paul, 23-28.
WRIGHT, Cecilia: Maj., Chgo.; Maj., Milwaukee, 23-28.
WYNN, Ed, Co.: Keith's, Boston; Orph., Kansas City, 23-28.
WYNN, Ed, Co.: Keith's, Wash.; Alhambra, N. Y. C., 23-28.
YVETTE: Maj., Milwaukee, 23-28.
ZANCIGS, The: Columbia, St. Louis, 23-28.
ZARRELLE, H. M., Co.: Orph., Seattle; Orph., Portland, 23-28.

MOTION PICTURES

COMMENT AND SUGGESTION

WE have seen the first effect of the entry of big theatrical producers into the motion picture field. The producing end of the game is adapting itself to the new conditions. But the effect

LILLIAN WIGGINS,
Pathe Star Now in St. Augustine, Fla.

on the exhibiting of pictures has only been faintly forecasted, and it is here that the biggest changes will probably occur. It is not likely that the coming season will see the theaters of the country dark as in seasons past. Except where weather conditions make it absolutely impossible to corral an audience, it is certain that the whirr of the projection machine will be heard. And when the Fall season comes around again, the "touring film," backed by the resources of the big theatrical companies, will be strongly intrenched.

* * * *

Assuredly, the day of the real showman will be here. After a few faltering steps, a few failures, the theatrical interests have learned the fact that the picture game calls for all their showmanship, that the nickel and dime exhibitor has, in the past, been able to show them a few tricks. But under the conditions of the present and the future, with the magnate throwing his full strength into the new field, the struggle between the "big and the little" is apt to be intensely interesting. Your real showman of the nickel and dime house has nothing to fear from the strongest of legitimate competition. The masquerading showman has always quickly revealed his real colors. They are usually shown in a scramble for "features," by which he means any film over three reels in length, no matter what the quality.

* * * *

San Francisco exhibitors—that is, the few who have theaters with an extra large seating capacity, have brought the Anti-Trust law into play in connection with an effort on the part of exchanges to limit the length of programmes to three reels for 5 cents. To the lay newspaper reader it may appear that the course of the exchanges is worthy of criticism; to him the question of quantity is alone paramount. It parallels the "high-cost-of-living" question with which he is familiar. He is getting less eggs for a quarter than he used to, less of everything, and now comes another trust—gruesome word that, at which every true American shudders—endeavoring to cut down the number of reels he shall see for a nickel.

* * * *

This same patron after indulging in a steady diet of these long programmes, is always the first to say: "What's the matter with the pictures, they are not as good as they used to be?" Why, Mr. Exhibitor, ask a producer to continue bettering his pictures if you are going to sandwich the good picture between two junk films released months ago? If, as some exhibitors say, "I have a large capacity theater and can afford to show long programmes," go ahead and show the long programmes, but—and here the rub comes—exclude the junk. The argument of large capacity theaters and ability to pay more for service usually falls flat when it is suggested that the additional money be spent on late, quality pictures.

THE FILM MAN.

"THE DRAMA AND THE MOTION PICTURE"

Some interesting things were said at a recent discussion at the Society of American Dramatists and Composers on the relations of the dramatist to the motion picture. Mark Swan opened the "shop talk" by praising the motion picture to the dramatists as a means of picking up "pin money."

"The first thing observable upon trying to break in the business," he said, "is that you get square treatment. Most of those concerned in the various details of manufacture are fine people. But, of course, as in everything else, the first thing is to get a foothold; and that is not very hard, particularly for the dramatist who has any standing at all. It took me four months to get mine; but after that I had little trouble in selling stuff. Then I put over things on three occasions that had previously been rejected by the same firms. There is no time like the present for the dramatist to dig down in that proverbial trunk of his and get out plays that have been rejected for the regular stage. In the motion-picture business they are simply crying for plays—good plays. As to the

FRANCELIA BILLINGTON,
With the Majestic Company.

unfamiliarity with the form, that is readily overcome. It is a combination of narrative and drama."

Augustus Thomas took up the talk after Mr. Swan had explained some of the technical points of scripts.

"The problem from the technical end," he said, "is to start the story at the point where the tension begins, and at the same time get in those facts necessary to the story that have happened before. An attractive way is to use the 'vision' method, or, by a series of dissolves, show in a sort of dream the important past experiences of the characters. It is a higher and finer manner of making the action swift and direct. Of course, it all means time and care, but one should turn out a workmanlike scenario."

"But does it pay?" interrupted Mrs. Mary Rider Mechtold. "You can't control the thing, so why take the trouble?"

"Still, I think there is no excuse for a dramatist not fulfilling his obligation," observed Mr. Thomas. "Why not always do the craftsmanlike thing?"

Mrs. Mechtold's reply was naive. "Because I don't get more money, and it takes a whole day more. My custom is to write my photoplays as brief synopses, and let the people in the business attend to the amplification. If I write a three-reel picture, they insist it's two because it makes a hundred dollars difference; and then, after they have bought it, usually put it back in three again."

"How much do you get for three reels?" asked Mr. Thomas.

"Two hundred dollars?"

"And how much for two?"

"A hundred."

(*Continued on page* 30.)

KALEM'S "A CELEBRATED CASE."
In Four Parts, on General Film Feature Programme

FREDERICK A. THOMSON

Director

Past Four Years With the VITAGRAPH CO. of America

Producer of the Vitagraph-Liebler Production of

THE CHRISTIAN

Seven Reels and Introduction

NOW RUNNING AT THE MANHATTAN OPERA HOUSE

RECENT FEATURE RELEASES

"Love's Sunset"
"Fruits of Vengeance"
"Whimsical Threads of Destiny"
"Wild Beasts at Large"
"The Curse of the Golden Land"
"The Tiger Lily"
"Daniel in the Lion's Den
"Their Mutual Friend"
"The Tiger"
"Amateur Lion Tamer"
"The Lion's Bride"
"The Lady and the Glove"
"In the Old Attic"
"The Mischief Maker"
and others

INVITES OFFERS

Address Screen Club, New York

WILLIAM LORD WRIGHT

The first installment of William Lord Wright's department for photoplay authors, which is to be a weekly feature of THE DRAMATIC MIRROR'S Motion Picture Department, will appear in next week's issue, out March 25. You have liked William Lord Wright in the past, but we feel sure that you will be even more pleased with his crisp, informative articles in the future, so don't forget to buy THE MIRROR early and look for William Lord Wright's page.

NEXT WEEK

NEW FEATURE COMBINE

H. Winik, of London, and P. P. Craft Prominent in International Organization

H. Winik, who arrived on the *Lusitania* with several big productions including Sealed Orders and Madge Lessing in The Blue Mouse has upset traditions in the theatrical and picture field by announcing that the De Luxe Attractions Film Company, although announcing a production every month, does not require contracts from purchasers of territory for their masterpieces, but that each picture will be sold on its individual merits.

On the first private exhibition of this picture, before it was announced for sale, the Celebrated Players Film Company, Chicago, purchased it for the states of Iowa, Wisconsin, Illinois, Indiana, Kentuck, and Ohio. Mr. Winik is casting about for a theater to give a series of trade exhibitions of Sealed Orders and The Blue Mouse, and will have an announcement to make on that score within a few days. State right buyers, exhibitors and all concerned in the motion picture business have been invited to write for tickets to view these productions.

ENJOIN TWO PICTURES

Trouble Over "The Master Mind" and "Magda, a Modern Madame X"

Justice Cohalan in the Supreme Court of New York last week granted temporary injunctions, pending further hearings, against the film producers of The Master Mind and Magda, a Modern Madame X. The Master Amusement Company is the plaintiff in the first action, claiming that the production of The Master Mind in motion pictures would injure the play, for which it controls the Western and Canadian rights. The defendants in the suit are the Master Mind Production Company, which controls the play, and the Jesse L. Lasky Feature Play Company, which is preparing to place it on the screen with Edmund Breese in the lead.

Henry W. Savage was the complainant in the second suit, against William C. Kerr, of the Wilkar Company, to enjoin the exhibition of the film Magda, a Modern Madame X, which he alleges infringes on his rights to the play, Madame X.

KODAK CASE AND FILMS

May Suspend Injunction Against Eastman Company So That Pictures Will Not Suffer

The granting of an injunction by the United States Court of Appeals against the Eastman Kodak Company, on the ground that the Ansco Company holds a patent on film processes is likely to have an interesting effect on motion picture conditions. On the plea of the Eastman Company's attorney the court granted a week's stay on the injunction so that the supply of motion picture film should not be interrupted. Should the court finally refuse to extend the injunction pending an appeal of the case there is likely to be a dearth of film supply since the Eastman Company is at present supplying at least ninety per cent. of the motion picture demand.

The fight over the ownership to the patents for the process of making film has been in the courts for over twelve years, and was once before decided in favor of the heirs to the Rev. Hannibal Goodwin, who allege that the Eastman Company is infringing on their patents. The case was appealed to the United States Court of Appeals which last week sustained the previous decision. Unless a writ of certiorari is granted, which will enable the case to be carried to the United States Supreme Court, the Eastman Company will have to render an accounting for all the film sold since 1898, and arrangements will have to be made with the Ansco Company, which now controls the Goodwin patents, as to the future manufacture of motion picture film.

WANT "BEAUTY" SCENARIOS

The American Film Manufacturing Company is particularly interested just now in scenarios adapted for comedies or light dramas, for the use of their "Beauty" company. Liberal prices will be paid for acceptable scripts. "Beauty" productions are meeting with unusual popularity, not only because of the merit of the stories, but because of the histrionic ability of the leads and producer of the company.

ED. COXEN and Al. Heimerl, of the "Flying A" forces, were the first to reach the summit of the San Marcos pass in an automobile since the recent California storms and floods.

BRANCHING OUT ALL OVER

Branch Offices Established Covering the Entire Country

ADDITIONAL OFFICE SPACE

Some New Ones Added to Our List of

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Comedy---Tragedy---Melodrama

PASQUALI-AMERICAN SUCCESSES

(For all unsold territory)

"MYSTERY OF RICHMOND CASTLE"

(For New York State, Indiana and Kentucky)

"THE BOY AND THE LAW"

"A TRAGEDY OF THE ARENA"

DIRECT DEALINGS WITH THE EXHIBITOR EVERYWHERE

PAN-AMERICAN FILM CO., Inc.

110 W. 40th St., N. Y. C. Telephone 6578 Bryant

SIX MILLION FEET OF FILM A WEEK

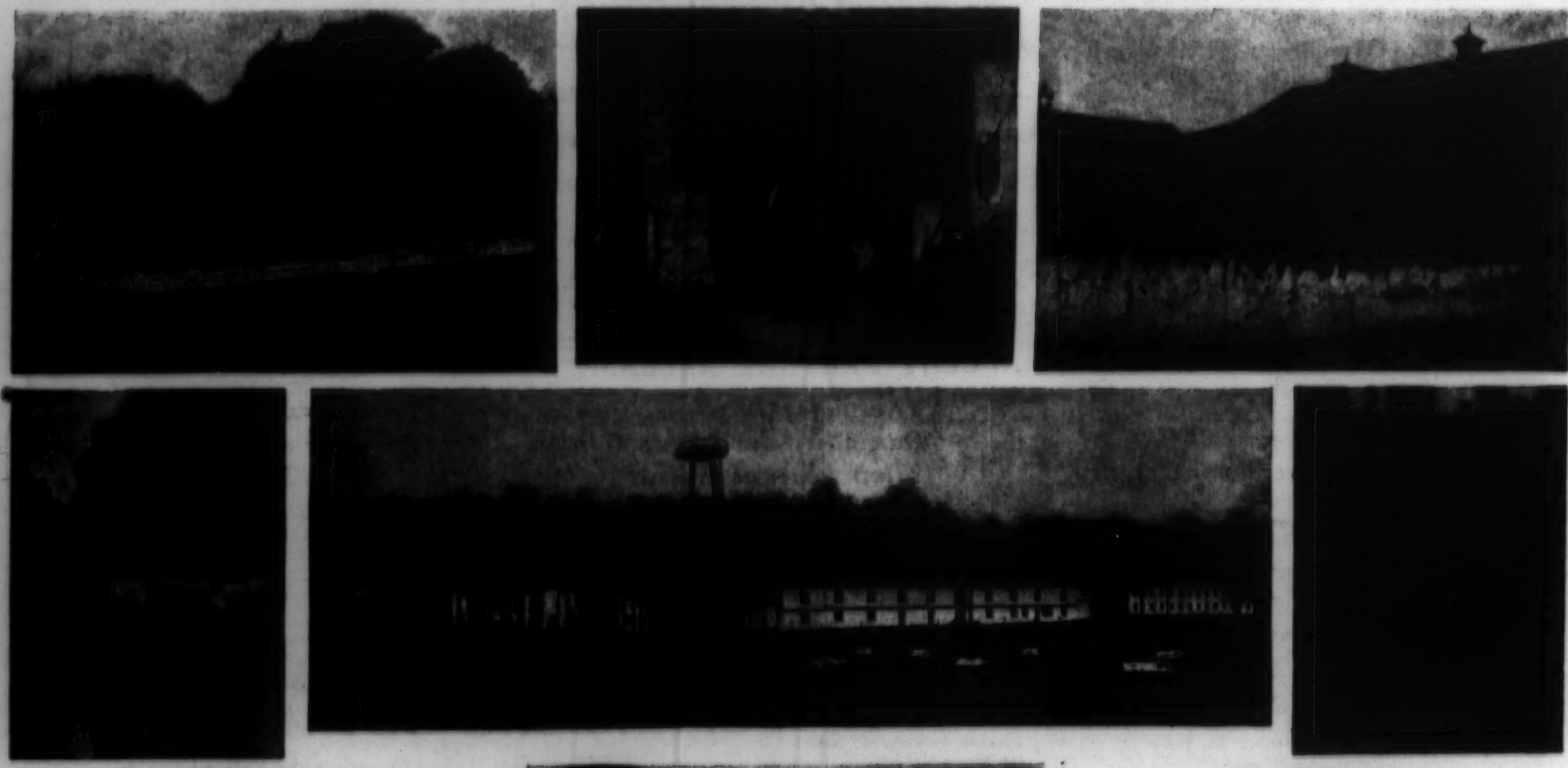
BETZWOOD, "THE 500 ACRE STUDIO"

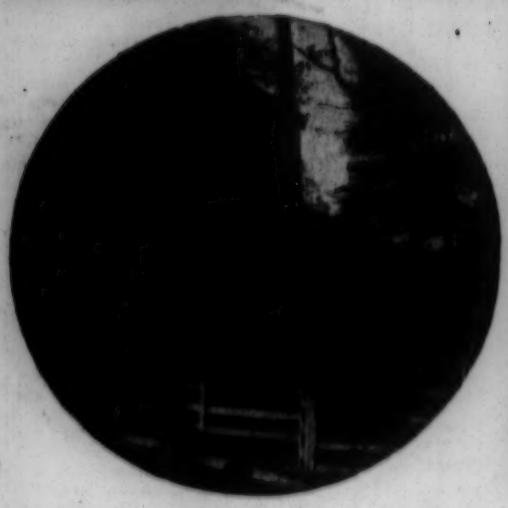
Two million dollars is the figure set some time ago as the investment represented by Betzwood, the five-hundred acre Lubin estate, purchased and fitted up solely for the making of motion pictures. By the time the various buildings are completed, and the entire square mile humming with life in the next month or so, three million dollars will probably approach more closely the cost of this marvelous plant. And all this for the motion picture—the children's toy that has become a public utility.

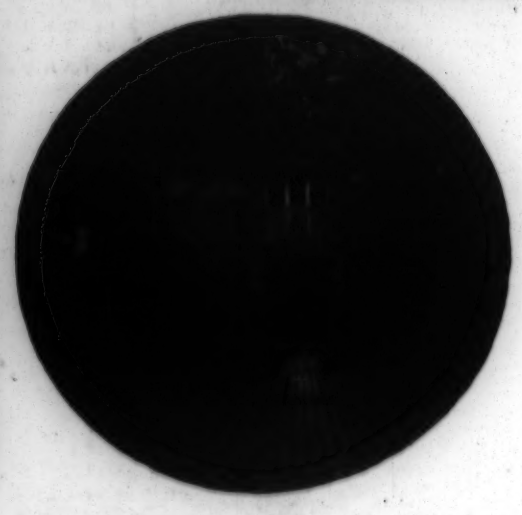
Six million feet of film a week are the modest expectations of the Lubin officials from the studios and factories at Betzwood and the present plant at Philadelphia. If the plain figures do not impress you, sharpen the pencil, figure six million feet into miles, the number of miles around the earth, or to the moon, and we promise you some results that will stun, and make you inspect more closely the photographs of Betzwood on this page.

Betzwood is so wonderful that it is difficult to describe without appearing "press-agenty" to one who has not actually visited the new Lubin home. Take for instance the production of pictures. Whether a scenario demands prairie or mountain, river bank or railroad, farm yard or Western plain, quarry or factory, the quaint, wide-porched mansion of Civil War times of a present-day suburban two-by-four, no Lubin director need wander outside Betzwood in search of the proper setting. Betzwood is in a word—a director's paradise. Architect Edward L. Simons, who has been in full charge of the construction in Betzwood, has been given a free rein by Mr. Lubin and the results he has accomplished there are a monument to his wonderful ability to carry out the enormous scheme of preparation of these five hundred acres, and make Betzwood the most finely equipped plant for outdoor pictures in the world.

But it is not alone in the facilities for the production of pictures that Betzwood proves a revelation to film men. The factory proper is probably the height of efficiency in film-preparing plants. By the arrangement of the rooms devoted to the various processes reductions of seventy-five per cent. in handling have been secured, so that now the film goes in at one end of the building and comes out at the other end a finished product. From the perforating room to the loading of cameras, then to the developing, fixing, washing, toning, drying and finishing rooms in succession, the film passes, and not an employe of one department will have to enter the next room. Efficiency doesn't even stop at such a little thing as air. All the air that enters the Betzwood factory, although already a pure country air, is cleansed of any impurities it may contain by large machines, with a capacity of 75,000 cubic feet per minute, especially designed to wash air. The result obtained assures the entire absence of dirt particles on the film. Then, if nature







LUBIN'S 500-ACRE FARM AND PLANT, BETZWOOD, PA.

1. The pig pens and poultry yard.
2. The dairy.
3. Broncbos in the barnyard.
4. A glimpse of the sheep herd.
5. The new factory and shipping department.
6. A corner of the kennels.
7. The administration building.
8. Daylight studio, removable sides.
9. The conservatory.
10. Rear view of the mansion house.

"THE CHRISTIAN" OPENS

Eight-Reel Vita-Liebler Film to Run Indefinitely at Manhattan Opera House

Monday afternoon at the Manhattan Opera House, New York City, saw the first public performance of the motion picture version of Hall Caine's The Christian, produced by the Vitagraph Company in collaboration with the Liebler Company. Two performances a day are given, the prices at the matinee being twenty-five and fifty cents, and at the evening performances ranging from twenty-five cents to a dollar. Seats for The Christian are all reserved and are on sale long in advance.

The Christian is in eight reels. A strong cast of Vitagraph players was chosen to intepret Viola Allen's wonderful success. Among the players are: Edith Storey, Earle Williams, Charles Kent, James Lackaye, Harry S. Northrup, Alberta Gallatin, James Morrison, Jane Fearnley, Carlotta de Felice, Donald Hall, J. W. Sanbrook, and Edward Kimball. Over five hundred scenes and 3,000 people are employed in the production.

"THE THEATER OF SCIENCE"

Robert Grau's latest volume, "The Theater of Science, treating of the motion picture industry, is now preparing for the press and is meeting with strong commendation from all who have been granted an advance look at the manuscript. The volume is said to be the most exhaustive yet published on the motion picture, treating of all angles with the strength of authority.

PAN-AMERICAN GROWING

Takes Over Additional Space to Handle "Fifty Features"

The business of the Pan-American Company has been growing so rapidly in the past few months that the need for increased space has long been felt. The company last week took over the entire westerly half of the ninth floor of the World's Tower Building, and has had it remodeled for a shipping department and projection room. This will give the Pan-American shipping facilities for keeping fifty features in continuous transit. Mr. Edward King will be in charge of the New York exchange, assisted by Harold B. Franklin. Mr. William Nuttall will be in charge of the shipping department, assisted by Lyall Dean.

A large number of features have been added to the Pan-American list lately and contracts entered into with manufacturers of feature films which will probably bring the list of releases up to about seventy features a year.

VITA THEATER'S ORGAN

The Wurlitzer Hope-Jones Symphonic Orchestra, which was recently installed at the Vitagraph Theater, is proving a revelation to organists of the city. Eight hundred organists, headed by Dr. J. Christopher Harks, president of the National Association of Organists, recently enjoyed a special recital at the theater as guests of the Vitagraph Company, and were profuse in their praise of the wonderful instrument.

TO ISSUE FROM THESE TWO LUBIN PLANTS

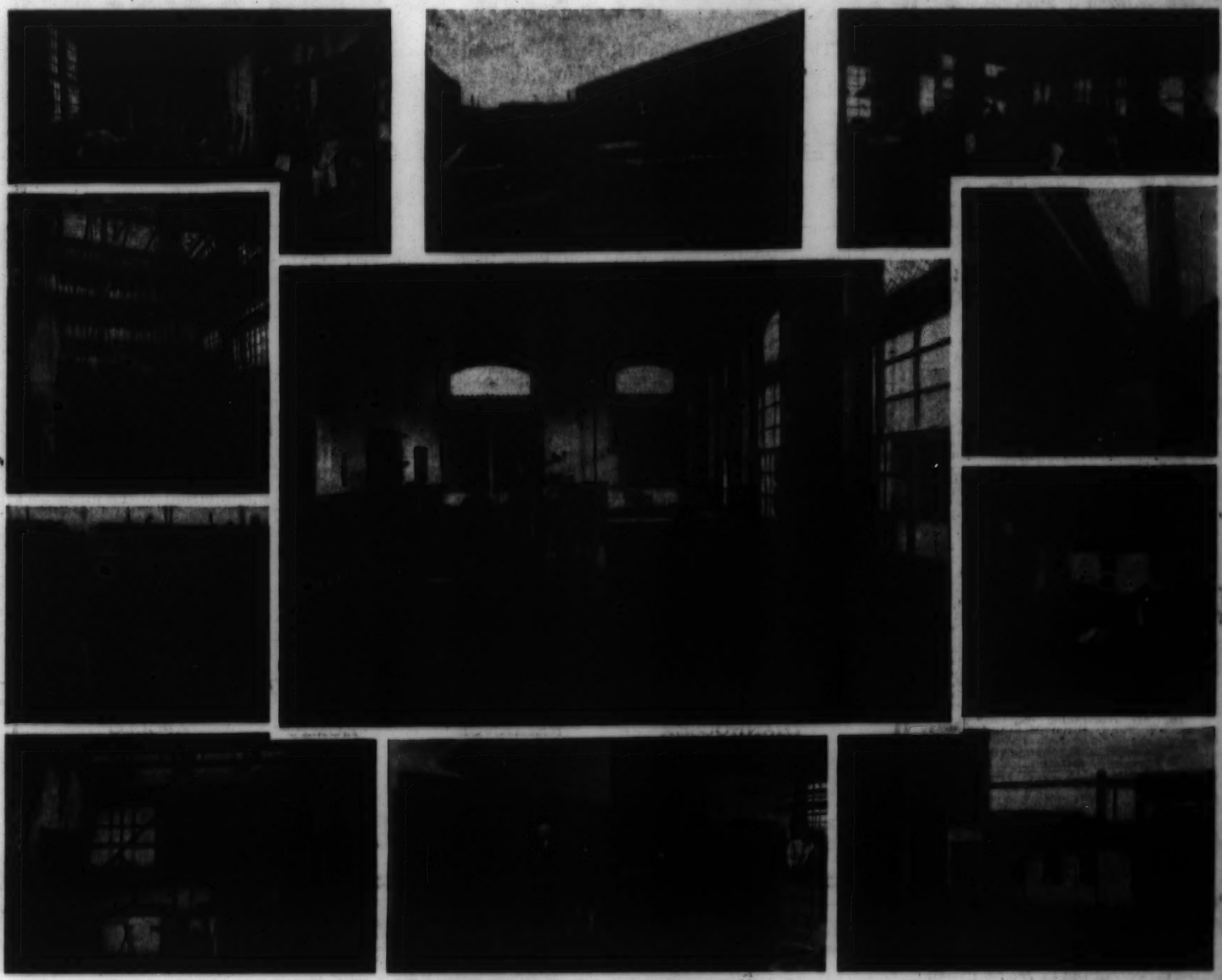
PRESENT PLANT TAXED TO CAPACITY

should not be amenable, facilities are provided by which the temperature of the factory may be controlled. In the Winter, all air going into the factory passes through heat coils until it becomes the desired temperature, and in Summer it is cooled by water. The reduction of the outside temperature, in Summer eighty degrees, to sixty-five degrees inside is easily accomplished. The importance of this point may be seen when it is considered that a temperature of seventy-five degrees will frill negative. The importance of the proper water in developing film is well known. Experts have found in the Valley Forge hills surrounding Betswood mineral deposits which account for the wonderfully clear, soft water coming from the springs of that neighborhood, and the clear, hard water coming from the artesian wells. This combination used for development cannot be excelled, and, therefore, $25,000 has been spent to provide adequate wells 1,500 feet deep, wells that it took eight months to drill. The temperature of the water, forty-seven to fifty-two degrees, does not necessitate any cooling in the factory.

One could wander along with figures and surprises about Betswood for a half day. Take for instance, the big outdoor stage which has been erected. This semi-studio is so constructed with removable sides that pictures may be taken with automobiles and riders entering at one door and leaving the other, thus securing real "action" while they are passing before the camera. A score of cowboys are constantly quartered at Betswood, with some 200 bronchos always on hand for picture purposes. Betswood's five hundred acres are farmed on a business basis under a Canadian farmer with a large force of helpers, and the products of the farm are entirely used by the Lubinites. On some portions of the estate a landscape expert has been allowed a full rein in securing beautiful vistas, on others, for the sake of natural picture settings, a pretty semi-wilderness greets you. Put any picture test to Betswood, ask for anything, and you will find it is already provided for.

One would think with the already adequate facilities provided for Lubinites at the Philadelphia plant that there would never have been thought of expansion, and the popularity of Lubin pictures can be seen when it is learned that such a big plant should have been outgrown. The administration building, from the offices of Mr. Lubin and Mr. Lowry to the business offices and the offices of the scenario department, is complete in every detail. In the studio many stages are in operation at once, the property room is almost inexhaustible, and a large force of scene painters are always at work. The factory is a beehive of activity from morning until night under the able direction of Tom Corcoran.

Lubinville, as the Philadelphia studio is sometimes called, plus Betswood, a good plant plus a superior one, there is the problem. Do your own calculating.



THE LUBIN STUDIO AND PLANT AT PHILADELPHIA, PA.

1. The wardrobe room.
2. The big studio and yard.
3. Making projecting machine and cameras.
4. A set showing light banks, etc.
5. Mr. Lubin's private offices, Ira M. Lowry, General Manager, at his desk.
6. Lubin vaults, containing $100,000 worth of film.
7. Burning old films back of the factory.
8. Publicity office and staff.
9. Paint frame and gallery.
10. Stock room and shipping department.
11. The entrance to the plant.

ANOTHER CENSOR BOARD

Astoria, Ore., Creates Board of Five Members to Pass on All Films

ASTORIA, ORE., (*Special*).—A censor board of five members now passes on all films shown in this city. The board was appointed last week over the opposition of the local motion picture exhibitors. No salaries are paid the censors. The censors are: Mrs. R. J. Pilkington, Mrs. E. M. Cherry, Mrs. C. L. Houston, Rev. Father Waters, and B. F. Stone.

The motion picture exhibitors are willing to work in perfect harmony with a censor board, but object to a legally appointed board. All films now shown in Astoria have already been passed by two boards, the National Board of Censorship, and the local board at Portland. Melvin Winstock, president of the State Moving Picture Association represented the exhibitors opposing the censors. The ordinance was modified in many respects to meet the wishes of the exhibitors. It is not likely that the board will prove very drastic in its regulations.

BIG CANADIAN COMPANY

The International Feature Films Corporation, Ltd., of Canada, promises to become a strong factor in Canadian feature affairs. With a half million capitalization, and a strong organization, headed by Herbert Lubin, the company will supply features to all parts of the Dominion.

"THE BANKER'S DAUGHTER"

Life-Photo Company to Produce Bronson Howard's Famous Play in Films

The Banker's Daughter, written by the late Bronson Howard and considered among the best of his contributions to the American stage, will soon be seen in pictures. The Life-Photo Film Corporation has purchased from Mrs. Bronson Howard the exclusive motion picture rights for the world to this famous play. Preparations are now under way for the gathering of one of the strongest available casts to interpret the story from the ranks of the stage and motion pictures. For three months the company has been devoting its entire time to the building of a new studio, which is now complete. The Banker's Daughter will be sold on State rights basis and deliveries will be made on April 1. The play was first produced Sept. 30, 1878, at the Union Square Theater, and in the original cast were such names as Charles R. Thorne, J. B. Polk, Walter Ramsey, and Sarah Jewett. The Banker's Daughter was produced in England under the name of The Old Love for the New.

NEW OHIO FEATURE COMPANY

The Independent Features Company has been organized in Ohio and plans to release one feature a day. The company is headed by I. W. McMahon and Jerome L. Jackson, who were pioneers in the film business in Ohio.

WITH THE FILM MEN

J. F. Gates, father of Harvey Gates, of the Universal publicity department, is in New York for a few days after a trip to Europe, where he has been visiting his daughter, who is a well-known leading woman in grand opera.

The air of Fort Lee does not agree with "Hopp" Hadley, or maybe it is the Spring weather which is bringing out those boils.

Those Midgar cigarettes have proven so popular that Cecil Charles Graham has had a few thousand made just long enough to carry his full name.

A. J. Lang, of the Nicholas Power forces, is so busy shipping machines to South America that he has had to cut out smoking. He is still on the water wagon, by the way.

Charles Giegerich is now advertising manager for Kennedy Features.

What happened to P. A. N. in the Gordon Trent stuff? Too strong?

The Aetna Film Company will announce shortly a series of special features produced in Florida by a company under the direction of Richard Sterling. The company includes Christine Mayo, Fred Radcliffe, James Kilgannon, Marjorie Nelson, Myrtle Van Zandt, and May Prestel. W. R. Goodwin is the camera man. The company has extensive plans for producing big features, including the erection of a studio in Newark.

Irving Cummings has returned to his first love, the Mutual, and has signed up for two years to play leads with Thanhouser. Irving says he has roamed around long enough, and having recovered from his nostalgia over the loss of Oscar Apfel, is now settled for life.

Among the changes among the directors are William F. Haddock to the Life Photo Film Company and Lee Beggs to the Vitagraph Company. F. J. B.

FILM "HOME, SWEET HOME"

Mutual to Assemble All-Star Cast for Film Based on Famous Song

One of the strongest all-star casts of picture players ever assembled is now at work under the direction of David W. Griffith in a film story based on the sentiment of John Howard Paine's immortal song, "Home, Sweet Home." Harry E. Aitken, president of the Mutual Company conceived the idea, and on his return last week from a Western tour of inspection of the company's plants explained the plan.

"It has long been my desire to bring out the beautiful sentiment of 'Home, Sweet Home' as only moving pictures can do it. I have been waiting for an adequate company and now that I have one I am going right ahead with it. This will be the first great all-star production for the film and will show more effectively than anything else I can imagine the size and strength of Mr. Griffith's great company in Los Angeles.

"Eighteen famous screen stars will participate in the play, which will be in five reels. It is now well under way and will soon be released. It will be the first D. W. Griffith release for the Mutual. Mr. Griffith and I have written it in such a way as to bring out to the best advantage the particular kind of acting for which each of our eighteen co-stars is noted, and they will each have the finest opportunity of their careers for artistic achievement.

"In this remarkable organization are Henry Walthall, Owen Moore, Courtenay Foote, Donald Crisp, Robert Harron, Ralph Lewis Edward, and John Dillon, James Kirkwood, now a director, but formerly a celebrated film actor, Earle Foxe, Blanche Sweet, Lillian and Dorothy Gish, Mae Marsh, Irene Hunt, Miriam Cooper, Mary Alden and Fay Tincher, all of whom will appear in Home, Sweet Home.

"This wonderful reel entertainment will be available at $10 a day to exhibitors in towns of less than 10,000, and at $20 a day in the larger cities. It will be out in a very few weeks as it is now well under way."

DISMISS FILM SUIT

Biograph and General Film Win in Suit of Restaurant Proprietor

In the suit brought by Jacques Chevalier against the Biograph Company and the General Film Company for $75,000 to enjoin the exhibition of a picture which showed the place of business of the plaintiff and the name "Maison Chevalier," Judge Page, of the Supreme Court, last week denied the application for an injunction.

The Biograph Company and General Film Company, who were represented by David Gerber, contended that they had a perfect right to photograph the exterior of the building, and further that the words "Maison Chevalier" were not the name of the proprietor, but the name of the place, and the law did not prevent photographing the name of a place as distinct from the name of a proprietor.

It was also contended that as the words "Maison Chevalier" appeared upon a newel post, advertising the place of business of the plaintiff, which was six feet two and one-half inches beyond the building line, the post itself being a violation of the law, no injunction would issue on the application of a person who was himself guilty of a violation of the law.

Mutual Movies Make Time Fly

"HIGH JINKS!"

Watch

"Our MUTUAL Girl"

This week, in the Ninth Reel of the Greatest Series of Motion Pictures Ever Produced, and See What a Perfectly Corking Time She Has with the Girls from that Broadway Musical Hit,

"High Jinks," the Big Show That Is Drawing Crowds to the Casino

The ENTIRE 'HIGH JINKS' COMPANY appears on the Screen, Doing the Two Numbers Which Have Made the Piece Such a Success! Also, Margaret, who is always right up to the minute in the latest fashions, goes to Hepner's, the famous hair-dressing establishment, and is provided with one of those amazing new wigs, the latest Parisian Creation.

OUR MUTUAL GIRL is an acknowledged favorite, so are all these other members of the MUTUAL family. For instance, those absolutely convulsing and inimitable masterpieces, "The Keystone Comedies."

We don't mind admitting that some little recent changes will make them *Better than Ever*. Mack Sennett, the real producer of these International hits, is now playing the leading roles with Mabel Normand, as well as directing. Some pictures! Then we have the "Beauty Films," which are all real beauties and belong well in the forefront of the finest now being made.

These are only a few.

JUST KEEP YOUR EYES WIDE OPEN

for any films bearing these brands too!

NO PROGRAM IS GENUINELY COMPLETE WITHOUT THEM...

THANHOUSER	RELIANCE	KOMIC	APOLLO
MAJESTIC	KAY BEE	DOMINO	and
AMERICAN	BRONCHO	PRINCESS	ROYAL

Branches in 49 Cities **MUTUAL FILM CORPORATION** NEW YORK

FILM VILLA'S LIFE

Mexican General Will Appear in Mutual Film Biography

General Francisco Villa is to be immortalized on the picture screen. The Mexican general last week signed a contract with Harry E. Aitken, of the Mutual Company, by which he will appear in a film treating of his life and battles against Huerta. The first scenes, depicting General Villa as an agriculturist, have already been taken, the General appearing in the leading role.

W. Christy Cabanne is directing the production of the picture, which will include some actual battle scenes. The first parts of the picture, which will be released as a serial, will soon be ready.

KLIEGLE STUDIO LIGHTS

Company Equips Thanhouser and Eclair Plants with New Arc Lamps

Kliegle Brothers have recently equipped the new Thanhouser Company's studio with the Kliegle Arc Lamps and are now engaged on the equipment for the new Eclair Film Studio at Fort Lee. Kliegle Brothers have just completed a new studio lighting device in the Kliegle Arc Lamp with two hoods, each with two automatic arc lamps, on one portable stand. In this case the double Klieglight lamps form a bank of light, very intense, and aiding the production of strong photographic effects in pictures.

The Kliegle Company also makes an excellent light for traveling companies.

MOHAWK'S PLANS

To Film Noted Plays, Starting with "Hearts of Oak"

The Mohawk Film Company has arranged for the production of twelve notable plays, including all the dramas of James A. Herne, whose Hearts of Oak will be the first release. This feature will be in five reels, and was staged with especial care as to the realistic rural effects needed by Wray Physioc.

Among the players who will be seen in Hearts of Oak are Ralph Stuart, Will S. Rising, Wilbur Hudson, Violet Horner, Frederick Roland, and George Middleton.

NEW ESSANAY PLAYER

V. A. Van Antwerp is a late addition to the ranks of the Essanay juveniles. Van Antwerp has been placed on the roster of the Western company and has speedily made himself at home at the Niles studio.

ADDITIONS TO SELIG ZOO

Every week sees a new denizen of the wilds added to the Selig Zoo. Last week Johnny Longmack, the Selig Chicago property man, met a party of newcomers who will spend a few weeks in the Windy City before continuing their journey to the Los Angeles quarters. Among those in the party were two great sea cows, four sacred cows, a sacred calf, a very large black-maned lion, and two Norman stallions.

DRAMA AND PICTURES

(*Continued from page 26.*)

"Then it's a hundred dollars for the third reel. But I should think that the first thing in order to make a stand for one's rights would be to turn out a specific product. As you make out only a brief synopsis, it may be expanded into an indefinite number of reels, whereas if you write out your scenario in full, and polish it in detail, you know exactly how many reels it will make, and may take a definite attitude as to price."

SEE

THE SINKING OF THE BIG OCEAN LINER

IN

VITAGRAPH SPECIAL

IN THREE PARTS

Released Through the

General Film Masterpiece Service

MONDAY, MARCH 23

An Overtowering Climax of Art

NEW IDEA IN CENSORSHIP

Juvenile Judge Would Censor Scenarios—Woods Boomed to Head Photoplay Authors' League

LOS ANGELES (*Special*).—And now comes Judge Willis Brown, formerly judge of the children's court at Salt Lake, previously judge of the parental court at Gary, Ind., not to mention him as founder of the unique Boys' City in Michigan; and Judge Brown says:

"Censor the scenario before the picture is made. That is the solution of the big motion picture question of the day."

Judge Brown, who is visiting in Los Angeles, declares that the biggest problem confronting American homes is that of "revolutionising" the motion picture business. From any other source than that of a man who has made a great study of child life from close and peculiar daily association, some of the judge's declarations would appear rather wild. For example, he declares that motion pictures of to-day—and he discriminates by saying the worst of pictures, of which there are plenty, "are sending more boys to the reform school and penitentiary than all other agencies combined." The susceptibility of children and their active, receptive minds, in conjunction with lurid stories of the screen, are mentioned by Brown in this connection. He adds:

"You may scoff at this statement if you will, but come with me and I will prove to you what every juvenile judge in the country knows.

"And what are we going to do about it? Appoint censors in each city? Why, honestly, I believe the censorship idea is a joke—that is, it would be a joke if it wasn't so serious. Why take out a part of a bad scene and leave the rest to imagination?"

Judge Brown's solution is that a Federal board be appointed by the Government, to which all photoplays shall be submitted before production. The National Commission for Advancement of Equitable and Educational Proceedings for Children, of which Judge Brown is chairman, is initiating the movement. The idea is to nip the naughty stories in the bud, before they breed into negatives from which prints can be smuggled into various communities while local censors are sleeping or remaining late at the office.

Following the desertion of Ford Sterling, Henry Pathe Lehrman, and Director Bob Thornby, of the Keystone comedy section, there has been a breaking of home ties at the Biograph. The comedy company of that corporation was ordered back to New York a few days ago, after remaining in Los Angeles but seven weeks. Charley Murray, the star comedian and assistant producer, thirsting for more California, went to the Keystone instanter to step into Sterling's shoes. Gus Pixley decided to remain with the Bio dramatic force. Others who did not go with the eighteen travelers were: Olily Gregory, Bud Ross, Louise Orth, Anna May Walthal, Billie Bisen, and Kathryn Butler. There is talk of securing Fred Mace's winsome face and natty figure for Keystone films also.

D. W. Griffith and his companies are to consolidate at the present Reliance studio at 4500 Sunset Boulevard, formerly occupied by the Kinemacolor. The Majestic studio on the east side of the river is for rent. When a tenant is found, the companies there will join the main contingent near Hollywood. Mr. Griffith is busy with another big allegory, having to do with the nations of the earth. The title and definite subject of the production have not been made public.

Dell Henderson, principal director of the Biograph forces here, has completed a production of Divorcons, not only putting on the story but playing the lead himself. Hastily arranging for a comfortable room at a rest sanitarium, in case of emergency, Henderson immediately plunged into Nat Goodwin's play, The Candidate. It is reported that sanitarium dividends are looking up since directors also play in their own pictures. David Miles, of the same studio, has gone to Santa Barbara to put on Beverly of Graustark. It will be done in three reels.

"Frank ('Spectator') Woods for president of the Photoplay Authors' League," is a cry coming out of the East, since the formation of that defensive organization. The Coast writers, believing that the wishes of all brethren should be respected, are willing that beloved "Spec" should have the office, according to a straw vote here. The returns at the next meeting will tell the tale. By the time this letter is in print the election will have been held. It is a propitious date—Friday, March 13.

Like all other pilgrims, Marc Edmund Jones has risen to sudden affluence since joining up with the climate and progress of southern California. Although but here a few weeks, the little stranger has blossomed out with a suite of rooms in a fashionable office building, with a private secretary, known to those devoid of genius as a mere stenographer. Verily the race seems to be to the swift in the Sunshine Land.

Charles O. Bauman, of the New York Motion Picture Company, led up the sports beneath the shade of ye Photoplayers' rooftree at the fellowship dinner of the week, revealing masterful talents as a toastmaster and arbiter of rollicking fun. Mr. Bauman not only was equal to the occasion—which alone proves the star—but found few equal to his repartee and sparkling speech during the evening.

The first comedy of the Ford Sterling-Balshofer-Lehrman combination is a race picture which will run two reels. Although it is for fun the film carries the accident to the English car "Sunbeam," which hurtled through the air, making revolution after revolution during the sensational flight. Fred Balshofer is president of the company; Henry Lehrman is general managing producer and treasurer; Mr. Sterling is vice-president. Robert Thornby will be second director. A third will be added later.

Director E. A. Martin, of the Selig Zoo, has completed an unusual production under the title, When a Woman Is Forty. A private exhibition revealed that Mr. Martin has originated something new in film manipulation, while Cameraman Harry Newman added to the production with remarkable negatives, more than 3,000 feet in total and carrying many dissolves, without making over a foot of the film. The remarkable French actress, Eugenie Besserer, carries the burden of the presentation, while the remainder of the cast has such notables as Lillian Leighton and William Stoll.

Motion pictures are being used here to teach the art of selling. The last lecture was given at the Polytechnic High School, an expert using films to illustrate the correct art of training salesmen and saleswomen, hundreds of whom composed the audience. This is the beginning of a greater and broader movement, according to G. M. Wessel, instructor in salesmanship and advertising at the school.

Production of the great Selig series, The Adventures of Kathlyn, is nearing completion, after which Kathlyn Williams and others of the company will take a well-earned vacation. The Selig leading lady is planning a two weeks' trip. The animals also will rejoice.

W. E. WING.

MUTUAL WEEKLY "BEATS"

Camera Man Catches Unusual View of Santa Monica Accident—Other Novel Scenes

Mutual Weekly camera men have been running in unusually good luck lately and have secured some very novel views. At the Santa Monica race meet a speeding automobile rounding a bend met with an accident and turned several somersaults in front of the Mutual camera. At the last moment the operator was compelled to grab his camera and jump for safety.

A Weekly representative was recently on the Overland Limited that was stalled in the Rocky Mountains for two days until the arrival of the big rotary snowplow, propelled by six locomotives. The camera secured some excellent views of the plow in operation. The Mardi Gras at New Orleans, the Gasperilla Carnival at Tampa, Florida, and the Curtiss Over-Seas Aeroplane are other late views shown in Mutual Weekly, No. 84.

MIDGAR AS FOREIGN AGENT

The Midgar Company is meeting with unusual success in disposing of the foreign rights of films made by American feature manufacturers. The foreign exhibition rights to Over Niagara Falls, a four-reel production, have just been disposed of through the London offices. Sample prints of the following features have been sent to the London offices of the Midgar Company for disposal of the foreign rights: The Stampede of Fate, Evangeline, One Hundred Years of Mormonism, and From Dusk to Dawn.

STRIKE IN SPRINGFIELD

Federation of Labor Declares Boycott on Eight Motion Picture Houses

SPRINGFIELD, ILL. (*Special*).—Springfield Federation of Labor acting for the Stage Employes' Union, of which the local motion picture operators are members, has declared a boycott against eight local picture houses because of alleged grievances. Four local theaters are unmolested.

It is alleged that there is no desire for shorter hours or more salary, but that the strike is called because the operators were discharged by the theater owners when they attempted to organize a month ago. The theaters affected are Grand, Amuse-U, Savoy, Lyric, Capital, Casino, Vaudette, and the Galety. The houses excluded from the boycott are the Royal, Majestic, Chatterton, and Empire.

ANOTHER "FAMOUS" STAR

William Farnum to Appear in Production of "Redemption of David Corson"

William Farnum has been added to the roster of Famous Player stars. The popular stage star will be seen in a film version of The Redemption of David Corson, a novel by Charles Frederick Goss.

The Redemption of David Corson tells the story of a rugged, masterly man, with an abundance of magnetism and spiritual power, who uses his psychic gifts to rescue and redeem his stumbling fellow men until a woman comes into his life and makes him forget all but his selfish love for her. His gradual fall and final redemption furnish Farnum a strong opportunity.

KALEM FILMS

A PASSOVER MIRACLE

A TWO-PART drama based upon the Jewish Passover ances of the Jewish Kehillah. *Titles in Yiddish and English.* Produced with the assistance

Released Monday, March 30th. Superb 1, 3 and 6-Sheet Posters

THE RAID of THE RED MARAUDERS

In Two Parts Length 1,500 feet

The terrific battles between Indians and soldiers—the last words in realism.

(*On the same Reel*)

PROF. OLDBOY'S REJUVENATOR

Length 500 feet

His machine for the restoration of youth causes all sorts of trouble

Released Wednesday, April 1st. Special 1, 3 and 6-Sheets

Scene from "FAST FREIGHT 3205"

The CONFISCATED COUNT

How lovers fool a title-mad mother is immense.

(*On the same Reel*)

HISTORIC TARRYTOWN

Washington's headquarters shown in one of the views.

Released Friday April 3d

FAST FREIGHT 3205

How a girl averts a frightful train wreck—one of the breathless incidents.

Released Saturday April 4th

Special 1 and 3-Sheets

Released through the Special Feature Dept. of the General Film Company

THE BOER WAR—*In Three Parts*
FRANCIS MARION, THE SWAMP FOX—*In Three Parts*
THE OTHER HALF OF THE NOTE—*In Three Parts*
WOLFE, OR, THE CONQUEST OF QUEBEC—*In Five Parts*
THE DEATH RIDE AT HIGH NOON—*In Three Parts*
A CELEBRATED CASE—*In Four Parts*

KALEM COMPANY 235-239 West 23d Street NEW YORK

LUBIN

OUR TWO-REEL FEATURES ON WEDNESDAY AND THURSDAY OF EACH WEEK ARE PICTURES OF EXCEPTIONAL MERIT AND THEY ARE BOOKED BY EVERY SUCCESSFUL EXHIBITOR

A Comedy every Tuesday and Saturday A Drama every Friday
A Two-Reel Feature every Wednesday and Thursday

EXTRAORDINARY FEATURES!

The best money making features of the year "The Third Degree," "The Lion and the Mouse," "The Battle of Shiloh" and "Through Fire to Fortune" were produced by Lubin—The coming features will prove equally profitable.

"THE GAMBLERS"—5 Reels, By Charles Klein
"THE DAUGHTERS OF MEN"—5 Reels, By Charles Klein
"OFFICER JIM"—3 Reels. By Lawrence S. McCloskey

IN PREPARATION AT ENORMOUS COST

"THE WOLF"—5 Reels By Eugene Walter

FIVE RELEASES EACH WEEK

"THE WEAKER BROTHER"—2 Reel Miltary Drama		Wednesday, March 18th
"THE SECRET MARRIAGE"—2 Reel Drama		Thursday, March 19th
"THE PRICE"—Drama		Friday, March 20th
"50 LONG COUNT"—Comedy	Split Reel	Saturday, March 21st
"A TRIP TO THE MOON"—Animated Comedy	Split Reel	Saturday, March 21st
"A DEAL IN REAL ESTATE"—Comedy		Tuesday, March 24th

SPECIAL DESIGNED POSTERS

One and Three Sheets with Single and Split Reels—One, Three and Six Sheets with Multiple Reels. Order from your Exchange or the A. B. C. Co., Cleveland, Ohio.

LUBIN MANUFACTURING CO., Philadelphia, Pa.
Chicago Office, 154 West Lake Street

CHANGES AT NILES

G. M. Anderson Appears in Orthodox City Attire in Four-Reel Feature

A four-reel Essanay feature in which the players at Niles are not entirely identified with sombrero, chaps and broncbos, will shortly be released. G. M. Anderson, who produced the feature, appears in the lead. It is said that his appearance in the orthodox dress of the man about town is fully as engaging as the Broncho Billy rig. The feature is entitled The Good-for-Nothing.

G. M. Anderson has now decided to make his permanent headquarters at Niles, for his new campaign of work necessitates his entire time at the Essanay studio there. No longer will the Niles output be entirely associated with subjects in which the picturesque cowboy is the principal excuse for local color. The pictures now in course of preparation at the Niles studio will equal in scope and interest any of those made at the Eastern studios, with the added advantage that the introduction of the Western scenes and effects will be an easy matter when required. There is no intention, however, of dropping the popular Broncho Billy series, of which over half a dozen new ones were made during the past two weeks.

Beverly Bayne, leading lady of the Essanay Eastern Stock company, has returned to the Chicago studio from a two weeks' visit to Ithaca, N. Y. Last Summer Miss Bayne spent two weeks in Ithaca, playing with Francis Bushman and the Eastern company. She made many friends there, thus the visit.

Lillian Drew came near playing in her last Essanay picture through an accident recently. Miss Drew, a counterfeiter in the picture, discovered in a restaurant, runs to jump out of the window. Her foot caught in the curtain, which threw her out of the window, but as luck would have it, she fell on top of Charles Hitchcock, thus breaking her fall and mussing up Charles considerably. Miss Drew came out of it with a few scratches.

STRAND OPENS APRIL 11

S. L. Rothapfel Announces Policy for Mammoth Picture House

April 11 has been set as the opening date for the Strand Theater, Broadway and Forty-seventh Street, New York City. S. L. Rothapfel, who is to manage the new theater, probably America's largest motion picture theater, has announced the date of opening and the probable bill. He is endeavoring to secure the picture version of Rex Beach's The Spoilers, which has just been completed by the Selig Company, as an opening attraction. The rights have already been secured for all of the Jack London stories filmed by Hobart Bosworth and these will follow the Beach film.

Mr. Rothapfel plans to follow much the same policy though on an extended scale that has proven so successful at the Regent Theater. An orchestra of twenty-five musicians will play specially prepared incidental music for all of the films. An organ will also be installed and appropriate stage settings will be used to set off the screen.

WORLD FILM COMPANY MOVES

The offices of the World Film Company have been moved from the World Tower Building to the Leavitt Building, 130 West 46th Street. Thoroughly equipped offices are being fitted up here. Two road shows are now out from the World Company, one, The Triumph of an Emperor, which opened at Erie, Pa., the other Joan of Arc, which opened at Scranton, Pa.

The Los Angeles offices of the World Company have been opened at 733 South Olive Street with Jay M. Mullen in charge. William V. Wood is in charge of the office recently opened at 104 Golden Gate Avenue, San Francisco.

FILMS IN MEXICO

Much Activity Despite Troubled Conditions—Five Chihuahua Houses Successful

(Special Mirror Correspondence.)

CHIHUAHUA, MEXICO.—General business conditions have been very good here since the occupation of this town by the Constitutionalist forces last November. The theaters and moving picture houses have been sharing in this wave of prosperity.

At the Centenario the Areu Quartet are pleasing large audiences nightly with their comedy skits and operettes intermingled with high class moving pictures. They run European films entirely and have arranged dialogues for some of the reels and are giving the public something of a novelty here in the way of talking pictures. This house is now under the management of Jesus Perchas and is being run on the tanda plan, that is, one can buy a ticket for the entire performance or for any one of the three acts, each of which is complete in itself, the bills consisting of three playlets with pictures.

Buchos and Williams, proprietors of the Alcasar, have made considerable improvements in their house, moving the screen back about twenty-five feet and increasing their seating capacity; redecorated the interior and added a new Simplex machine. They are giving their large number of patrons a first-class film service, showing six reels a night.

R. W. Symons who recently opened the Cine Club, is meeting with good success, he has an attractive house and is filling it at every performance. His feature this week was the Hoping Contest at Pendleton, Ore., four reels. This was new here and drew so well that Symons was obliged to rent the large state theater, "Teatro de los Heroes" for Saturday and Sunday nights in order to accommodate the crowds. Dante in Purgatory and Paradise also proved a popular feature during the week.

The Salon Rosa is now under the management of A. Damiani and is getting some good films from the United States through an El Paso agency. These films have the captions in English and Spanish and prove quite popular as the audiences here are largely made up of Spanish-speaking people, a very few of whom understand English, and when films are shown with only the English captions they are all at sea as to what the story is about. Producers expecting to enter this field will do well to have their reels equipped with Spanish captions.

The Salon de Variedades is now under the management of Liborio Ronquillo and continues to please their large clientele with up-to-date American films, running six reels at popular prices. The management is contemplating enlarging the house and putting in a new front.

LOUIS EHRLICH.

A "FAMOUS PLAYERS' WEEK"

Loew's Broadway Theater, New York City, recently had a "Famous Players Week" when the bill for the entire week consisted of productions of the Famous Players Film Company. The programme for the week consisted of: Monday, Cecilia Loftus in A Lady of Quality; Tuesday, Mrs. Fiske in Tess of the D'Urbervilles; Wednesday, Mary Pickford in Caprice; Thursday, Cyril Scott in The Day of Days; Friday, Mary Pickford in The Bishop's Carriage; Saturday, Henry E. Dixey in Chelsea 7750.

SYDNEY AYRES AS THE SAVIOUR

In the two-part production, The Last Supper, being put on by Lorimer Johnston of the American Film Manufacturing Company at Santa Barbara, Sydney Ayres will appear as the Saviour. Numerous scenes are of the modern age, and the representation of Christ is allegorical. The final scene will show Christ walking on the water of the Sea of Galilee.

ED COXEN AND WINIFRED GREENWOOD.
In "The Town of Nazareth," Two-Part "Flying A."

See Americans First
Flying A FEATURE FILMS
The TOWN of NAZARETH
TWO PARTS
AN INTENSE and POWERFUL DRAMA
Driving Home with Astounding Emphasis a Fundamental Principle of Psychology
One, Three and Six Sheet Lithographs, Heralds, Slides and Photos
RELEASE MONDAY MAR 30 1914
"THE CERTAINTY OF MAN"
An intense Western drama depicting dire distress and misfortune culminating in a tableau of happiness.
Release, Wednesday, April 1st, 1914
AMERICAN FILM MFG. CO.

30 FAMOUS FEATURES A YEAR

DANIEL FROHMAN
Presents
AMERICA'S FOREMOST FILM ACTRESS
MARY PICKFORD
in the Famous Tale of a Woman's Heroism,
"TESS OF THE STORM COUNTRY"
By GRACE MILLER WHITE
IN MOTION PICTURES

"Tess of the Storm Country" is the drama of a woman's unconquerable faith, written by a woman who knows her sex. Mary Pickford, as "Tess," the ragged little squatter girl, dirty, but beautiful, rude, wilful, saucy, but noble and self-sacrificing, with her quaint philosophy of life, at once humorous and pathetic, renders a portrayal of inexhaustible fascination.

IN FOUR REELS
RELEASED MARCH 20th

FAMOUS PLAYERS FILM COMPANY
Studios 213-239 West 26th St., New York City

ADOLPH ZUKOR, President
DANIEL FROHMAN, Man. Director
EDWIN S. PORTER, Tech. Director

FEATURE FILMS OF THE WEEK

Vitagraph-Liebler's, "The Christian"—"Judith of Bethulia"—Famous Players' "Clothes" Well Pictured—"Sealed Orders" Melodrama De Luxe

"THE CHRISTIAN"

Eight-Reel Motion Picture Adaptation of Hall Caine's Novel. Presented by the Vitagraph-Liebler Company. Picturized by Gene Mullin. Staged, Photographed and Produced under the Direction of Fred. Thomson by the Vitagraph Company of America.

John Storm ..... Earle Williams
Lord Storm, his father ..... Edward Kimball
Father Lamplugh ..... Charles Kent
Brother Paul ..... James Morrison
Parson Quayle ..... J. W. Sambrook
Archdeacon Wealthy ..... James Lackaye
Lord Robert Ure ..... Harry B. Northrup
Francis Horatio Drake ..... Donald Hall
Polly Love ..... Carlotta de Felice
Mrs. Macrae ..... Alberta Gallatin
Vera, her daughter ..... Jane Fearnley
Glory Quayle ..... Edith Storey

Let me give you a tip. When you attend motion picture "first-nights" don't look disdainfully at the "b'iled shirt or decolletay," as the case may be, dig out the "furbelows and frills," and wear them. A word to the wise is sufficient—this is the result of experience at the Manhattan Opera House premiere of the motion picture version of The Christian. Everybody was there—in both the correct English and slang meaning of the term—and the richness of the surroundings was fully lived up to by the audience.

After the curtain rose we found that the Vitagraph-Liebler Company had also lived up to its opportunities. A church's stained glass window, through which the light shone, was revealed, and a hymn came from an organ behind the scenes. A procession of thirty choir boys, in surplice and cassock, moved across the stage. After another hymn, in the strident tones of a phonograph, the house was darkened and the picture began—with the audience fully in the mood of the story.

Let me interpose a paragraph by way of explanation of that phonograph, I can hear you sniffing. In the lobby, after the first intermission, we taxed Mr. J. Stuart Blackton with that descent from the sublime close to the ridiculous, and suggested with an air of wisdom: "Why didn't you have those boys actually sing, instead of using the phonograph?" "I'll tell you why," replied Mr. Blackton. "We had a choir of fifty boys from the Calvary Church rehearsed and all ready for the opening, when at four o'clock this afternoon we received a telephone call from the minister, Rev. Theodore Sedgwick, that he would not allow his boys to sing in a theater. That's the reason."

Now for the picture. Many opinions may be expressed as to the story of The Christian, its value as literature, its purpose, and its truth to human nature in the characters drawn. Whatever those opinions, this much is certain, the present film version brings out all there is, good and the bad, in The Christian. Every thread, characters and incidents of the novel, is taken up and woven into a perfect whole, one of the best film adaptations of a book we have yet seen. The unusual number of characters necessary to be introduced, and the need of establishing the peculiar nature of each of these persons, give the film a slow start, but before you are into the second thousand feet the foundation has been built, and from here on it is a steady process of construction, mounting higher and higher, with never a slip or backward step, and culminating in a series of intensely strong scenes, wonderfully pictured. The director had a by-no-means small task in filming The Christian, he has met it fully, and given us a well-knit production, without a jarring note in its whole.

An unusually well-balanced cast has been provided by the director, and it was needed to portray Hall Caine's swiftly-changing characters. Earle Williams gives a characterisation of admirable repression and strength as John Strong, who, educated for the law, becomes a monk through the influence of Father Lamplugh, but later, troubled by his love for Glory Quayle, leaves the abbey to start a mission for the poor. Edith Storey, as Glory, is most charming as the rollicking girl on the Isle of Man, and later wins our sympathy by her admirable work in the tense emotional moments of her career when she has become a singer in the London music hall adjoining Storm's mission. Carlotta De Felice as Polly Love, who is betrayed by Lord Robert Ure, and James Morrison as her brother, give two of the best characterisations of the film. Lord Robert, capably portrayed by Harry Northrup, in revenge on Storm, who has befriended Polly, incites the poor of his mission against the clergyman. He is attacked in a riot scene wonderfully well handled by the director, and Storm, his mind unbalanced by the persecution, later finds his way to Glory's rooms, where there is a stirring struggle when he endeavors to "slay her body that her soul may be saved." He is brought to his senses in time, however, Glory exposes Lord Robert to the mob, which immediately turns on that member of the aristocracy, and the film ends with Glory and Storm in an embrace. This is a rough resumé of a story that requires fully its eight reels to tell. Though space forbids further mention of names, the balance of the cast was fully up to the standard set by the leads, though we think Jane Fearnley, a clever and capable actress at all times, was somewhat miscast in the present instance. The film has been artistically staged and well photographed throughout. W.

"JUDITH OF BETHULIA"

Four-Part Feature Photoplay Produced by the Biograph Company for Special Release as a General Film Company Photoplay Masterpiece.

If they were nothing else, the better class of films are decidedly an educational factor. For one in twenty of the fans who see this picture, the story of Judith, whose sacrifice remade history, will be familiar. For the others, to an hour's dramatic treat, an hour of spectacular views, is added an hour of education.

This offering brings to a fine focus the parts of screen workmanship that are best, and having assembled them with a total disregard for the cost, releases the product, as finished and beautiful an offering as has been accomplished to the present day. The hour-long film is a *recessed* and a concentration at once of all that has been found best in the past. It touches a subject of universal interest and dignity—that of the historical people of the Bible—and tinges it with the delicate and complete artistry that glorifies the subject rather than basks in its ancient glamour. In handles a subject of probably as hard a period as any to record in view of the modern ways and improvements, without a noticeable anachronism. It handles hundreds of extras with the most marvelous ease. It uses customs and implements of war that have not been seen these several thousand of years. It furnishes settings in interiors and exteriors that are at once lavish and yet true to the ancient times. It shows battering rams and catapults at work in the siege of a huge city. It shows marvelous vistas where hundreds of men are fighting within the beleaguered city. And what is perhaps the best feature of them all, it shows some wonderful bits of scenic work that through their tinting and the shading at the beginning and end of each scene add at once beauty, dignity and art to each particular scene. It shows some truly remarkable bits of interpretation, dramatic and impressive. One close-up view even shows Judith with the tears coursing down her cheeks. There are points innumerable over which to marvel.

An advantage of these ancient conflicts, when placed on the screen, is that there is no smoke of cannon or pistol to obscure the view of the combatants. In spite of the multitude engaged the conflict was at all times clear to the eye.

This is the epic of an ancient Cleopatra, the progenitor of Helen and the rest of her kind, but she acted for the glory of her people and they reverenced her for it, so that her night's shame crowned her as with a halo. Judith was in the ancient days in the city of Bethulia, a widow highly respected by the people. Naomi was loved by Nathan, and the meetings of this couple at the well outside the city were full of true love. Now it happened that the army of Assur, commanded by Holofernes, with horses and chariots and footmen, set out to conquer Judea, of which the city of Bethulia guarded the entrance. So the army of Assur laid siege to the city, but was unable to make a breach at any one place. Therefore they camped by the wells, waiting till thirst should drive the defenders forth to death. In the city there was soon great suffering and plague, while outside beneath his tent sat Holofernes, the dreaded commander, administering death to the faint of heart and beguiled by the devices of his harem. Judith determined to save her people even at the expense of her own person. Therefore she donned her gaudiest raiment, such as would attract the eyes of every man, and found her way to the tent of Holofernes, in whose eyes she found favor, and who assigned to her a tent and servitors. That night he summoned her to come unto his tent. With sword prepared she went unto him. Slowly she entered and they caroused in wine, she pressing upon him the cup of wine. After he had drunk deeply she persuaded him to dismiss his faithful eunuch, and soon he was lost in drunken sleep. She raised her sword, and slowly lowered it. The manly bearing of the general had found its way to her heart. Then in vision she saw the fields filled with her dead people and the dying babies and children in the streets of Bethulia, perishing for want of water. So once more she raised her sword, and this time with its descent the head of Holofernes rolled upon the floor. Covering the body, she quickly made her way to the city of Bethulia, where the warriors, enheartened by the sight of Holofernes's head, charged forth into the camp of the enemy. And the captains of the enemy were as though bereft without their leader, and the people of Bethulia triumphed and were saved. And thereafter Judith lived, worshiped and adored for the sacrifice of herself that saved the people of her race.

Truly, this is a remarkable story, full of dramatic possibilities and reproduced in a truly remarkable way. Not only does it completely picture the atmosphere of the Bible and its times, but it brings it out upon the screen all the artistry and reality that modern experience and means have found possible. F.

"I HAVE BOUGHT HER THE VERY CLOTHES SHE HAS ON."
An Incident in "Clothes."

"CLOTHES"

Society Drama in Four Reels Based on the Play by Avery Hopwood and Channing Pollock. Produced by the Famous Players Film Company.

Olive Sherwood ..... Charlotte Ives
Arnold West ..... House Peters
Richard Burbank ..... Edward Mackay
Horace Watling ..... Frederick Webber
Mrs. Watling ..... Josephine Drake
Mrs. Cathcart ..... Minna Gale Haynes
Ruth ..... Mimi Yvonne

The theme of Clothes is just as pertinent now as when Grace George appeared in the original stage version of the play. The only difference is in the cut of the gowns worn by the Olive Sherwood's and Mrs. Watling's of the present day—a little more or less here and there, but offering the same financial problems for the men who foot the bills. Clothes made a significant play because it hit at artificial pleasures that are not pleasures at all and for the same reason it makes a significant film drama, the better entertainment because it has a meaning. But not a meaning so heavy that it crushes the snap out of the story; for more than all else this photoplay has abundant movement among a very natural set of people. There is so much, in fact, in the way of plot, action and character drawing that the production might easily, and perhaps beneficially, have been extended another reel.

As it stands, we have notably fine acting, especially on the part of Charlotte Ives and House Peters and a consistently developed story, carefully staged and clearly photographed, with the possible exception of a few scenes. Through it all is a note of sincerety and a welcome lack of exaggeration in acting, or situations. The character of Arnold West, for example, offers plenty of temptation for manifestations of villainy according to customary photoplay standards. West is a scamp all through—a hard drinker, addicted to drugs and a crook in business affairs. Mr. Peters shows that he is these things and still to all appearances a rather fascinating gentleman, welcomed at the homes of people of refinement.

Had Mr. Peters been less the aristocrat his intimate association with the other characters in the drama—all people of fashion, or aiming to be—would have been far less plausible. We are quite ready to believe that a man so personally attractive would not excite suspicion in the unsophisticated Olive Sherwood, who regards him as her father's friend and her natural counselor in financial matters.

The scenes between these two are played with a fund of meaning. Miss Ives presents a beautiful picture of girlish sweetness combined with a natural craving for a closet full of pretty gowns like other girls have. Out in Omaha she didn't need so much, but here in New York, flying socially upward under the well feathered wing of Mrs. Watling, it is different. One evening gown is nowhere near enough, and when West politely announces that her Red Star Mining stock has "come back" and is going to net her an income of $2,000 a year, of course she believes him. And why shouldn't he pay for a gown out of her money? There is no reason at all. At least so it seems at the time.

Altogther Olive's jump into society seems blessed by fate, for Richard Burbank, the millionaire catch of the season falls a ready captive to her charms. At a house party, leaving the glitter of a society circus, to wade through the snow of a winter's night in the woods (photographically the best scene in the picture) and stand in the welcome solitude of a deserted Summer cabin, they tell each other of their love. But West, inflamed by drink and jealousy, has followed them and on her return to the house, Olive is accused before all the guests of belonging to West. He dramatically produces a receipted bill to prove his statement and cries, "You'd sell your soul for clothes." Then to make matters worse, or better, theatrically, he breaks into her room and the badly frightened Olive is rescued by Mrs. Watling.

After this it only remains to get Olive and the Watlings away from the sham of society and back to the simple sincerity of Omaha. West dies of heart failure when his clerk promises to expose his dishonesty and Burbank goes to Omaha to marry Olive, whom he finds he has misjudged. We have suggested but a few of the salient points of this consistently interesting story.

While particular mention has been made of the playing of Miss Ives and Mr. Peters, it should not be inferred that the other actors lack importance. Quite the reverse is true. Edward Mackay has an excellent acting part in Richard Burbank, which he plays with dignity and feeling, whereas the characters of Mr. and Mrs. Watling are made to ring true by Frederick Webber and Josephine Drake. D.

"SEALED ORDERS"

Six-Part Military Melodrama Controlled by the De Luxe Attractions Company.

Write a recipe for good melodrama. Then place a superlative adjective before each of the ingredients in your list, top the whole off with a few synonyms for the same descriptives, and you have—Sealed Orders. Intense heart interest, blood-quickening thrills, and "big" scenes, they are all in Sealed Orders, interpreted by a capable cast and amazing photography, and rounded out by a painstaking director.

The incidents in the story of Sealed Orders are not entirely new, nor flawless, but that is a thought that does not come to you until "the morning after" for while you are viewing the picture you are held in the grasp of a master director's art. A slow start serves to tell you of the love Lieutenant Van Houven and his wife bear for each other and their two boys, and also the fact that Count Spinelli's secret attentions to Lady Van Houven are repulsed by her. Then war is declared and you are plunged into a seething swirl of action that is maintained until the close of the film. Silhouetted against a faintly moon-lit sky, a fascinating bit of photography, you see two messengers from the enemy climb the hill to the abandoned mill, from which they signal to Spinnelli, who is a traitor to his country. After he has given them a message for the enemy, they go, leaving with him a crate of carrier pigeons for use in sending further messages. The war has progressed, and Lieutenant Van Houven is placed in charge of the attack, with sealed orders as to his course. The count is attempting to force his attentions on Lady Van Houven when the lieutenant arrives to say farewell before going to the attack. Through a number of cross-playing incidents, Van Houven leaves under the impression that his wife is not true to him, and Spinelli has succeeded in opening and reading the sealed orders unknown to the lieutenant who thinks they are still intact in his leather case. Spinelli sends a carrier pigeon from the mill with a copy of the orders, and goes down into the cellar, which is entered by a trap door, to place his apparatus in its hiding place. A gust of wind blows

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CHARACTER LEADS

RICHARD MORRIS
HEAVIES

JAMES J. HUMPHREY
CHARACTERS

COMING RELEASES:
THE PRICE
AT HIS EXPENSE

the outer door to the mill open and it settles diagonally across the trap door, imprisoning the count. You are not told this by a sub-title, you actually see for yourself that it is impossible for the count to get out. Every method you would think of for escape, he also tries, and in vain. Meanwhile the count's message has been intercepted, and Lieutenant Van Houven's own father orders his arrest and court martial as a traitor. Van Houven's silence to save the honor of his wife, her efforts to save him, thrilling battle and fire scenes, and the final rescue of the lieutenant through a confession secured from the dying count are some of the steps in the balance of the story, all developed smoothly and logically, and with the height of suspense. The gruesome scene in the mill with the rats darting about the floor and over the shoulders of the count deserves special mention.

All in all, Sealed Orders is a film far above the ordinary, a good love story, a strong military story, a gripping melodrama. W.

"A ROMANY SPY"

Three-Reel Pathe Drama. To be Released Through the General Film Company's Feature Service on March 26.

Karola ..... Asta Nielsen
Lieutenant Ipanoff ..... Mr. Werretch
Commander of Fortress ..... Mr. Welfert

Foreign producers—the best of them, that is—have a leisurely manner in developing a drama. By means of longer scenes than we generally find in an American film, and scenes which permit the characters to leave the ranks of picture puppets and become distinct individuals, the story is allowed to grow naturally. It takes time to develop a character and it takes time to prepare for a convincing culmination of a dramatic conflict—a climax which is dramatic and not melodramatic because it is thoroughly prepared for by preceding events.

Now and then we find a European picture, like A Romany Spy, which seems to say that the leisurely way is the true way, if a thoroughly well balanced and artistic photoplay is the end in view. To be sure, this film has the great asset of an exceptional artist in the principal role—Asta Nielsen. But there is much more to it than her playing of a gypsy girl, fine as that is. First there is a story that fills the three reels without being cramped, or, on the other hand, padded; then the actors in support of Miss Nielsen are without exception well cast, and scarcely less important are the atmospheric settings secured for each scene. Altogether a fortunate combination which produces an engrossing military romance, artistic even to the tragic end in which the girl does not arrive in the nick of time to save her lover.

For those familiar with the versatility of Miss Nielsen, it will not be surprising to see her transformed into the veritable image of a conscienceless gypsy girl, literally clothed in rags and none too many of them. She is an impudent hussy with a wild charm about her that goes to the head of Lieutenant Ipanoff, stationed at the fort near the gypsies's camp. He watches her dance and that is his undoing, for Karola is in league with a spy whose mission is to get plans of the fort. We see how she bewitches the susceptible lieutenant and gains access to the fort at his invitation. The scene between the two in the officer's room is a rare bit of acting and no point is missed in subsequent developments—Karola's measurement of the walls of the fortress by counting her steps, while the enamored Ipanoff walks unsuspectingly by her side, and the unfortunate meeting that brings the pair face to face with the commander of the fortress. After giving a characteristic illustration of bold impertinence, Karola escapes with valuable information for the use of the spy.

But soon it is shown that a soul is coming to life in the untamed gypsy girl. Despite her apparent callousness she has begun to love Ipanoff and for a time refuses to continue her mission. The complete plans remain to be secured and the spy insists that Karola return to the fort, which she does finally, sneaking by the sentries under cover of the darkness and entering the lieutenant's room. The advantages of the leisurely development previously mentioned, is here illustrated. Every situation is amply prepared for and consequently lands with force. Step by step the happenings of this eventful evening rise to a climax. When the plans, taken from the commander's room, slip out of the girl's waist and the lover learns that he has been duped, there is pathos in Karola's plea for forgiveness because she knew no better. There is keen sympathy for the lieutenant when he stands before his brother officers unable to disprove the charge of "traitor." He is sentenced to be shot.

Karola is again with the gypsy band, wandering in motley procession toward a new land. A newspaper tells her of the coming execution of Ipanoff and true to the wild impetuosity of her nature she rushes back to the fort, hoping that she may save him. In a frenzy of grief she falls over his liteless body, soldiers drag her away and the screen darkens with Karola entering the black depths of a prison.

This is a film that wins distinction by reason of the general excellence of all of the scenes, rather than the conspicuous power of a few, and the photography is more than ordinarily clear. It is wholesome romance, at once artistic and entertaining. D.

A Spoiled Life (Pathe, March 12).—The character that gives this two-reel drama its name stands pretty much alone in the gallery of film creations, and is sufficient in itself to give the production a welcome touch of individuality. It is Harold Barden, a hunchback, a man made wealthy by his skill as a playwright, but left friendless because of his physical deformity, a sensitive, morbid creature, craving the love and friendship that is denied him. There are obvious dangers in attempting to depict such a man. He might easily become maudlin, or even ridiculous, which but adds to the laurels of the actor engaged here; for there is not a trace of sentimental falsity in the performance, rather a continuous pathos rising to the final tragedy of a man marked by fate. Barden's first grave mistake came when, against his better judgment, he accepted an invitation to visit the actress playing the leading part in his latest play. Her first shock at discovering that the author is a hunchback soon gives place to pity; she encourages a friendship that deepens to passionate love on his part, and, again actuated by pity, she consents to become his wife. As might be expected, she falls truly in love with a man (a fellow player) more suited to be her mate, and Barden, with the keen suspicion of a sensitive nature, suspects the truth. His jealousy and overpowering misery are powerfully portrayed, first at the theater, then at his home where he finally shoots himself that the woman he loves may be happy. A sombre story, but a good one and artistically true as presented here with adequate actors in all of the roles, rich settings, and clear photography. The picture was made in Germany. As A Spoiled Life is about three hundred feet short of two reels, Making Lace Fans is added. The process by which costly, hand-made lace fans are produced, is shown in detail, followed by a number of completed samples of expert workmanship. D.

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"OLD RELIABLE"

"AUNTIE"—Comedy-Drama **Monday, March 16th**
The attentions shown a young girl by a courteous gentleman, fill her with foolish notions. Auntie corrects them and there are two marriage announcements instead of one. George Cooper and Margaret Gibson are the leads.

"THE PRICE OF VANITY"—Drama **Tuesday, March 17th**
Special Two Part Feature
To satisfy her social ambition, she is led into extravagances. Her vanity brings about serious differences, which are averted by the friend whom her husband was jealous of. Naomi Childers, Arthur Ashley and William Humphrey, are the leads.

"THE GHOSTS"—Comedy. **Wednesday, March 18th**
A sleep-walker hides his own clothes. He blames it on the ghost. When the truth is learned, his girl takes charge of him and the mystery becomes a romance. Myrtle Gonzalez, George Cooper and Margaret Gibson are in the cast.

"THE IDLER"—Drama **Thursday, March 19th**
It is a hard struggle to overcome his inherited tendencies. He is given every advantage. Not until he is thrown upon his own resources does he make good and prove his worth. S. Rankin Drew, Tefft Johnson, Rose Tapley, Julia Swayne Gordon, Darwin Karr and Bobby Connelly are the cast.

"A MODEL YOUNG MAN"—Comedy **Friday, March 20th**
He contradicts his pretention, but manages by many subterfuges to make others believe it. His grandfather helps him out and he fails in safe. Sidney Drew proves himself a very plausible model.

"OLD RELIABLE"—Drama. **Special Two Part Feature** **Saturday, March 21st**
Steadfast to his employers, he goes to prison for ten years to hide another's crime. Upon his release, the culprit is found to be his employer's own son. Old Reliable is restored to his former position and his employer's confidence. Van Dyke Brooke as Old Reliable, is a strong feature in himself

SIX-A-WEEK

"THE WOMAN IN BLACK"—Drama	Monday, March 23rd
"HER HUSBAND"—Drama. Special Two Part Feature	Tuesday, March 24th
"THE HALL-ROOM RIVALS"—Comedy	Wednesday, March 25th
"CHANLER RAO, CRIMINAL EXPERT"—Drama	Thursday, March 26th
"MILLIONS FOR DEFENCE"—Comedy	Friday, March 27th
"NEVER AGAIN"—Comedy. Special Two Part Feature	Saturday, March 28th

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LICENSED FILMS

A Bunch of Flowers (Biograph, March 2).—A one-reel drama that attempts to depict the selfish character of a man as it keeps pace with his rise in the world, financially. The rise, from clerk in the marking department to full partner in the firm and the consequent increase in luxury at home, are very well shown. The selfish—or is this case thoughtless spirit—is not nearly so well brought out. The male lead does nicely; the female lead does not express herself strongly enough. A few improbabilities are found here and there, and the lighting in places is not all that might be asked, but taken in a broad sense, the play is a satisfactory offering, and rather ably handled. At the start a rapid succession of scenes shows his employment and engagement to the girl, to whom even then he is too mean to give any flowers. The marriage, the child and prosperity come apace, but he is still thoughtlessly selfish. Finally, when he spends most of his time at the club, his wife takes the child and leaves. This brings him back to his senses, and he hastens to make amends for his past treatment of her. F.

A Dangerous Case (Lubin, March 10).—Of the two subjects on this reel, A Dangerous Case has the most to recommend it. The story has been arranged with considerable adroitness, and Producer Hotaling has put plenty of snap into its unfolding. There is a big laugh at the end, and a number of lesser laughs come earlier in the action, which has to do with Tom Jones's determination to attend a masked ball against the command of his wife. He pretends to be ill; his friend the doctor marks his face to represent smallpox, another male friend impersonates a trained nurse, and the wife is ordered back to mother. The best part of the farce comes when the three ecstatics, one of them still impersonating a woman, return intoxicated from the ball. The make-believe nurse falls into bed with Jones, and the wife finds them peacefully sleeping. Jerold Hevener, Raymond McKee, Edward Lawrence, and Mae Hotely play the principal parts. D.

Alexandria (Pathe, March 10).—A brief travel subject used to complete a reel with Hunting Spiders. In addition to views of Alexandria we are shown a number of scenes revealing the canals and the Nile as it appears to-day. Photography is generally clear. D.

The Hunting Spiders (Pathe, March 10).—Here, as in preceding films, Raymond L. Ditmars, curator of reptiles for the New York Zoological Society, has produced a picture as interesting as it is instructive. The tarantula and other hunting spiders are shown in all stages of development. The film also gives a quite comprehensive idea of the habits of the various species. On the reel with Alexandria. D.

Suppressed News (Seltz, March 10).—When an author uses such familiar institutions as banks and newspapers for the foundation of his drama, it is well to avoid obvious violations of banking and newspaper methods. This film, for example, would be much stronger if the newspaper reporter's story, which causes all the trouble, were not a story that no paper would print, as any banker must know. Yet the president of a bank, his Board of Directors, and the entire editorial force of a newspaper, treat it with the utmost seriousness. A reporter visits a bank, accompanied by the president's daughter. Standing outside the door of the directors' room he hears it said that the bank is insolvent and proceeds to take notes of the meeting. He is discovered, and the president keeps him a prisoner, but the reporter writes his story, none the less, and drops it through the bars of a window to the banker's daughter waiting below. She takes it to the newspaper office, and while the libelous report is being placed in type, the reporter dreams of the panic and consequent suffering his story will cause. He tells the bankers that he will help them, rushes to the office, impersonates the managing editor, who falls in a faint, and orders the story killed. Meanwhile a shipment of currency has reached the bank, and the probability of failure is averted. Apart from the basic defect referred to, this film has a number of good qualities, and among them is a continuous round of exciting incidents. Harold Vosburgh makes a reasonable person of the reporter, and Adrienne Kroell does all that is required of the banker's daughter. Oscar Eagle directed. Photography is clear. D.

One on Batty Bill (Melies, March 12).—Broad burlesque not unlike that previously associated with the name of Batty Bill. The plot concerns the efforts of a husband to guard his wife from the unwelcome attentions of Batty Bill. When other means fail, a lion that eats with the lady and lies at the foot of her bed during the long watches of the night, is conspicuously successful. Batty Bill gets the fright of his life. A well-produced burlesque on the reel with Love's Oblivion. D.

Phosphate Mining (Kalem, March 27).—Completing a reel with And the Villain Still Pursued Her, this industrial subject is of special value in that it treats of an industry about which little is known. The mining and preparation of phosphate is followed through all of its stages. D.

And the Villain Still Pursued Her (Kalem, March 27).—Ruth Roland and John E. Brennan make the most of a farce that lacks the inspiration of a new idea, or even an old idea in brand new clothes. Good acting is chiefly responsible for the amusement found in this split-reel subject, telling how a wife accepts a loan from a former sweetheart when her husband refuses to buy a gown, how Aunt Clara is made responsible for the loan, and how the wife, at a reception, tears off the dress when the former sweetheart attempts to force a kiss by way of recompense. There is a dash of drama to flavor the farce toward the close of the picture. On the reel with Phosphate Mining. D.

A Leap for Life (Kalem, March 28).—The Kalem Company is in a fair way to cornering the market in railroad pictures, and there seems to be no end to the variety of stories woven to meet the requirements of runaway engines and jeopardized passengers. This time it is a strike of firemen that causes the trouble. Through the blundering of green strike-breakers a passenger train, on which the daughter of the president of the road is riding, is pursued by a runaway freight. It remains for the president in person to avert the tragedy at the risk of his own life. After that he is willing to grant the demands of the firemen for the sake of having experienced employes. The film is well constructed to keep suspense at a high tension, and for the most part photography is clear. J. A. McGuire and Billie Rhodes play the parts of father and daughter, respectively. D.

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REVIEWS OF FEATURE FILMS

The Three Musketeers (Anglo-American Film Corporation).—There are places in this reel picturization of the famous book by Alexander Dumas, when the series of pictures follows too closely the story of the book. It seems as though the producers intended to give every chapter its due on the screen. All this with plenty of explanation gives a comprehensive and thorough synopsis of the story, presented here in unforgetable manner. Then in the latter part of the film the screen version breaks far away from the narrative in the novel, and adapts for screen use in an interesting and at times highly exciting manner the more salient and usable incidents of the story. This latter part, while not the accurate record that the first few reels present, at least surpasses the primary part of the film in interest, and screen generalship. While this difference is noticeable in the beginning and the end in a number of other features the film is evenly good. One of these is the exteriors. This film has used to the best advantage the ancient castles and architecture that are only accessible to those producing across the water. These exteriors are true to the period in which the story happened besides being at all times artistically satisfactory. In the interiors the film is also particularly blessed with a high standard of setting. The photography is excellent throughout. It was also tinted in a variety of different shades. And while on the subject of scenes, it is only fair to say that never in the same length of film have there been such a large variety of scenes, both exteriors and interiors. In this matter the producers have gone to a great deal of expense. There are several of the settings worthy of particular note. The one is the bedroom, the one where the one room is above the other, and several at the court, all deserve distinction. In the matter of acting with a large and unknown cast —to American—of actors, some have acquitted themselves with distinction, and others less so. In particular, the landlord, Benacieux did exceptionally well. As to the costumes, which have done much to relieve the actions of some of the actors, the producers have once more gone to no end of expense to secure the correct and extravagant effect. Again in the matter of scenario, the author has chosen to give the three musketeers the most space possible. This decision has resulted fortunately in eliminating as much as possible the court intrigue and the rather dry matter of the troubles with the Duke of Buckingham, in favor of the three jolly musketeers and D'Artagnan, whose picturesque adventurers, relieved at all times with a proper amount of fun, give the film distinction, drollery, and interest when they appear. Summed up, the offering, due to the glamour of the famous title, and the additional fact that it has been pictured in the country of its birth, will hold the attention of the average spectator well, and in some of its most absorbing passages will draw him to the screen with the same hold as the best screen outputs of all times. Unlike the story, the film starts by showing the adventuress discovered by her husband as a branded criminal. Then in short order follow the leave taking of D'Artagnan from home, his arrival in Paris, his arduous apprenticeship to the musketeers, and his friendship with the three other happy fellows. Then his volunteering to carry the message to the Duke of Buckingham and his safely bringing back the jewels of the queen. The cardinal has meanwhile determined that D'Artagnan must be gotten rid of, and hires the adventuress to accomplish the deed. With true French love of that kind of detail, the scene is shown, usually squirmated for American uses, where she lures him to her room at night. Later, to avenge herself on him, she poisons the woman with whom D'Artagnan is in love. The musketeers then catch her, and have the executioner behead her. The film ends abruptly. F.

The Great Mine Disaster (Eclectic, March 1).—This is a four-reel dramatic offering by the Eclectic Film Company, which strikes the spectator at once because of its fine construction and even spacing. This has resulted in a deliberate development that builds the film up from the start throughout the four reels until the climax, the great mine scenes in Reel Four. This gradual crescendo in the interest and excitement of the film, with stronger and stronger development until the last scene is reached, is the most striking feature of the play. There are but few strong scenes to stand out throughout the body of the plot. The subject is a love affair, the familiar triangle with the two men and the much-desired woman. This occupies the first three reels. The scene is laid in an English colliery and around it, and everywhere there is no fault but only the sincerest praise for the atmosphere, which is correct to the last detail. The scenes about the colliery are particularly interesting and unusual. The other sets are also chosen with a fine appreciation for beauty and posed for the full photographic effect. The camera has done its share in the contribution of clear and silvery lighting throughout the film. The acting, by the foreign cast, is entirely in keeping with the plot and taken with the ease that bespeaks the accomplished artist. In the fourth reel the masterpiece, the disaster in the mine, not only stimulated the mind to fresh interest, but so skillfully are the characters and the plot woven that they merge with the scenes of the disaster without the necessity of a subtitle of explanation. The mine manager is engaged to the daughter of the owner of the mine. A strike is imminent, and the manager discharges the leaders in the strike movement. The latter attack the manager, but the young engineer opportunely comes to his rescue. This establishes him firmly in the graces of the manager. The engineer falls in love with the girl, and soon all three realize the state of affairs. The girl favors the engineer. The latter, to relieve the situation, decides to leave. But then comes the explosion in the mine, and among those entombed is the engineer. All are finally rescued but the latter. Donning the oxygen helmet, the manager goes into the mine, and finds his way to the engineer. He brings him to the surface, breathing, but the attempt proves fatal to the manager, and he dies, blessing with his last words the union of the young couple. F.

The Other Girl (Essanay, Feb. 20).—The poor, loving, neglected girl, who suffers injustice in wide-eyed silence, and at last gets the manly love she so well deserves, is again brought to the fore in this two-reel photoplay. Her experiences are not greatly unlike those of a host of her film sisters, but the audience will find her none the less interesting and appealing, as reflected through the personality of Ruth Stonehouse. In this day of endless productions, it would be folly to object to subject matter merely because it was not novel; rather should praise be awarded an art sufficient to put life into an old theme. This tale is both simple and conventional, but it rings true, chiefly by reason of the unaffected, natural playing of Mr. Bushman and Miss Stonehouse. The love affair of Frank, a wealthy young man, and Ruth, a poor girl, is started on the proverbially uneven path by Frank's match-making mother, who has a wealthy daughter-in-law in view. The mother and prospective daughter-in-law even descend so low as to intercept a note from Ruth to Frank, naming a trysting place, and the girl waits in vain for her lover. Being broken hearted during ensuing week, she devotes herself to charitable deeds, via the Salvation Army, and all the while Frank believes that the girl has failed to answer his urgent note. The wiles of the mother's choice for a daughter-in-law assert themselves so effectively that he is about to marry her, when the missing note is discovered, and the poor girl triumphs. That this story was made to hold the attention for two reels, speaks well for its treatment. The character of the mother is somewhat overdrawn, but Frank and Ruth, the two really important figures, remain within the bounds of reason. Mr. Bushman displays dignity and feeling, and Miss Stonehouse, in a role of greater difficulty, is unfailingly persuasive. Helen Dunbar and Lillian Drew are well cast. Settings are in keeping with the subject matter, and photography is acceptable. D.

On the Altar of Patriotism (Pathe, March 7).—Cabaret, a Spanish dancer of note, who came rather prominently to the fore in American newspapers not long ago, plays the chief part in this two-reel story of military intrigue. If other attractions were lacking, we think Cabaret might be fully competent to carry the production on her well-rounded shoulders, for in the wiles of her sex she is disconcertingly proficient. Fire and grace are combined in her dancing, she flirts with dangerous prudishness, and, altogether, makes the downfall of the general, whom she is out to fool, seem inevitable. It took just such an actress as this to give the needed spice to the most memorable scenes in the picture—those in which the commander of a fortress becomes an easy prey to a pretty face and a winning smile. As so frequently happens in photoplays, it is necessary to secure the plans of a particular fortress, and Lieutenant Otto is assigned to the task. He, in turn, enlists the services of his sweetheart, Eleanor, who easily captivates the opposing commander. She calls on him one evening, and while being entertained at a wine supper, Otto enters the adjoining room, and proceeds to copy the coveted plans. Unfortunately the commander is made aware of the intruder's presence, and there is a good deal of a rumpus before the lovers reach a waiting automobile. The commander telephones to sentries posted on the highway, and the escaping pair are forced to run a gauntlet of bullets. They are mortally wounded, having sacrificed their lives on the altar of patriotism. Excitement is ample, photography is clear, and the production in its entirety has artistic distinction. D.

Winning His First Case (Photo-Drama Company).—This is a four-reel feature photoplay, manufactured and produced by the Photo-Drama Motion Picture Company, Incorporated, and set for special release about March 20. This is a serious play. And, above all, the producers have observed all the requirements of technical structure. The film moves slowly and irresistibly from its beginning to a strong climax, a gradually increasing effort by slow degrees of imperceptible growth to a noteworthy and lasting climax, the strength of which it would be hard to surpass of its kind. Of course, the melodramatic cast of treatment is present at all times. It is only fair to the offering to say, however, that it partakes of the delights of the melodrama, and borrows the rest of its plumage from the straight drama. The plot takes us into the realm of finance and legal matters. And there is a love affair besides, so that the offering contains its share of strong motives. The film, as said builds up strongly, but slowly. The cast, particularly the players in the part of the villain and the girl, is excellent. The director also deserves a laurel of praise. He has had to handle some difficult scenes, such as on the Stock Exchange, and the house that burned and has done so with a masterly touch. The girl promises to marry the lawyer just admitted to the bar, after he wins his first case. Her brother, through circumstantial events, is then accused of a murder, and the lawyer sets himself to solving the crime. He is pitted against a clever villain, but finally trails him, and is then locked in the closet of a burning house. He manages to escape with the aid of the firemen, and reaches court in time to present the telling evidence and win the girl. F.

The Greatest Gift (Cines-Kleine, March 10).—In all respects a thoroughly artistic two-reel picture, free of anachronisms and bearing the stamp of careful production, always to be expected from the Cines studio. Where it is intended to denote a home of wealth, the settings, whether interior or exterior, have an air of sumptuous stability, and photography of such uniform excellence is, in itself, no mean asset. The story, without being at all remarkable, makes good, reasonable entertainment. It is not thrilling, as an American audience understands a thrilling tale, but it is a logical dramatic situation creditably handled. Dr. Beverly, an eye specialist, forces the name of his father-in-law to get money with which to pay a card debt, and then, overcome by shame, leaves his wife and two young daughters that he may bury his identity in another country. Under the name of Dr. Winston he endures many hardships before paving the way for a reputation by restoring the sight of a wealthy man. The daughter of this wealthy patient takes a fancy to the handsome young doctor, but Beverly remains true to the memory of his wife. In time he returns, a celebrated physician, still calling himself Winston. The daughters are young ladies now, and the mother, a broken woman, is losing her sight. Of course, the specialist restores his wife's vision, and again becomes a devoted husband, but conventional as the climax is, there is nothing tedious in its unfolding. Scenes showing the meeting between father and daughters and the wife opening her eyes to look into the face of her husband, are extremely effective. The acting, always deliberate, strikes a note of truth that would be lost in a more hurried performance. D.

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NEW YORK

REVIEWS OF FEATURE FILMS

"THE REFRIGERATOR CAR'S CAPTIVE"

Two-Reel Drama Produced by the Kalem Company. Released March 25.

Delia Drake ..... Helen Holmes
Sydney Crane ..... William Branton
Tony ..... M. J. Murcheson
Richard Buckley ..... Leo D. Maloney

Rivalry in the fruit growing business is a new subject for a film drama and a fortunately lucrative one, when, as in the present instance, the producers are able to place the scenes in, or near actual plantations. With a railroad pressed into service the opportunities for gaining realistic effects are still further increased. Then it remains to get a plot that will make the most of the physical equipment at hand and the director can go ahead.

The plot here answers a melodramatic purpose very satisfactorily, affording ample opportunity for the display of an orange grove and the use of the railroad's freight service. It presents a continuous conflict between two men and works up to several sensational situations in which lives appear to hang by the most delicate of threads. Buckley, the head of the Fruit Trust, has determined to ruin Crane, an independent grower; also he has set his mind on winning Delia Drake, his rival's sweetheart. First he causes a strike among Crane's employes at a critical season when the fruit is ready to be picked; then he has four carloads of fruit side-tracked; next he hires an adventuress to declare that she is Crane's wife, hoping to ruin his rival in the eyes of Delia, and last of all he traps Crane in a refrigerator car, which is cut loose from a train and allowed to slide down grade.

Here, of course, is the big situation—a wild pursuit in an automobile containing Delia and a faithful though half-witted employe, who leaps from the automobile to the moving car, a narrowly averted wreck at a bridge crossing destroyed by Buckley and his gang, and finally the rescue of Crane, nearly frozen in the refrigerator car.

Altogether an acceptable melodrama in which the acting is in the spirit of the story. Photography is fair. D.

"IRON AND STEEL"

Two-Reel Photoplay Produced by the Vitagraph Company under the Direction of Maurice Costello and Robert Gaillord. Scenario by W. A. Tremayne. Released Feb. 21.

John Emerson ..... Maurice Costello
Herr Kronits ..... Anders Randolf
Hilda, his daughter ..... Mary Charleson
Carl Heiner ..... James Morrison
Gustav Bopp ..... Gladden James
Mima, Carl's wife ..... Naomi Childers

This is a two-reel dramatic offering which naturally divides itself into two distinctive features, the setting and acting, and the story, just as the story divides itself into two parts, the first in Germany and the second in America. There is no fault to be found with either the acting or the settings, and as for the story, it is of the usual strength necessary to make of it a two-reel feature. Maurice Costello as the actor and ironmaster pleases as always. As Herr Kronits, Anders Randolf is a natural German in the interpretation he presents. Gladden James makes another notable character in his presentation of the mean scoundrel.

The American ironmaster travels abroad and meets the daughter of the German ironmaster, whom he learns to love. But her father has noble aspirations for her, and the American is forced to leave. One of the German's workmen invents a rapid-firing cannon and the German steals the invention through the aid of one of the workmen and friends of the inventor. Then the ironmaster leaves for America, combining a business and pleasure trip by taking his daughter along. In America he tries to patent the invention, but finds that the inventor has already been there and been befriended by the American ironmaster. The traitor now confesses his part in the defrauding of the inventor in Germany and the father, to save himself, is forced to confess his part in the deal and also to give his daughter to the American. F.

"THE DOUBLE SHADOW"

Two-Reel Feature Photoplay Produced by the Edison Company under the Direction of Preston Kendall. Scenario by E. Lynn Summers. For Release March 20.

Rabo, banker ..... William Bechtel
His Partner ..... Augustus Phillips
The Clerk ..... John Sturgeon
Bank President ..... Robert Brower
His Daughter ..... Gladys Hulette
Another Banker ..... Harry Linson

The banking house is on the verge of bankruptcy; its finances are in a muddled condition. The status is rather complicated.

"THE MYSTERY OF THE LAUGHING DEATH," EDISON.
One of the "Adventures of Cleek," Featuring Ben Wilson.

So this two-reel detective drama proceeds to set plainly to the view the complicated condition of finances and personal affairs, until it must be intelligible to every one. Then the play proceeds to develop the plot. The latter is principally interesting for the concise way in which it has set upon the screen in understandable manner the last detail of a very involved situation. Careful work on the part of the director is mainly responsible for this.

The work of William Bechtel calls for pause and consideration. His work, at all times conscientious, rarely intrudes itself upon the attention of the spectator. In this film he plays the lead. We venture to say that so well does he play all of his roles that to the average person his personality sinks always into the part he portrays. At all times playing up to the part and never outside or beyond it, he plays this part as the others, with the same quiet, conscientious manner. To Mr. Bechtel, of the submerging personality, we give first honors with distinction in this play. He is ably seconded by John Sturgeon as the crafty clerk.

Careful consideration of the settings has given some satisfactory effects in several instances. In others the background does not tend quite so much toward a beauty of setting. There is some excitement to the offering in spots, and the fact of there being a love match and a considerable sum of money in jeopardy lends the play a little excitement, but on the whole it is a quiet bit of rascality that takes us into the land of high and apparently rickety finance. The lover is being defrauded by his partner and his wily clerk. He comes back to the business actively after a lapse of two years and proceeds to find out what is wrong. He tracks the two schemers and finally has them arrested as they are about to sail for a foreign port. His timely recouping of the funds that had disappeared enables him to marry the girl who waits. P.

Desert Gold (Kay-Bee, March 13). — A clearer exposition of the cause of the enmity between Hardy and Carson would have bettered the first of the two reels of this drama, written by Richard V. Spencer. After a time we gather that Hardy loved Carson's wife before her marriage and resents having lost her, but even that hardly accounts for the attitude of the two men. It is a story of the West, a stampede for a new Eldorado, and the brutality that asserts itself when men are obsessed with the passion for gold. Hardy and Carson, having pitched on old Jefferson, are in the same party. After a time they leave the others and prospect in partnership. When Hardy finds the dead to a valuable location he deserts his partner, who, after great suffering, reaches the settlement. From here on it is a very fine picture, photographically, showing how Hardy is caught in a blinding sandstorm, and dies of thirst, after experiencing the agony of a mirage. Carson finds the body, and with it a note, asking forgiveness and giving him the claim. The acting is generally sincere, and the camera man did his share toward turning out a first-class production. D.

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CHARACTERS

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WIFEY'S VISIT HOME
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Farce Comedies

SATURDAY

THE BATTLE AT ELDERBUSH GULCH

Proving "How Great a Matter a Little Fire Kindleth"
(In Two Parts)

BIOGRAPH COMPANY
NEW YORK

MUTUAL FILMS

A Story of Little Italy (American, March 14).—A one-reel offering of the melodramatic kind that contains a lot of action, almost enough, in fact, if properly handled and explained with the necessary detail and finish, to fill double the amount of space devoted to it here. There is a commendable effort made to introduce scenes of the atmosphere of the blackhand methods and atmosphere, and from beginning to end the film keeps the audience on the alert for what excitement is coming next. The parts that go to making a successful picture are all here reproduced with a wealth of mechanical perfection. It is only in the superabundance of action that a fault might be found. The plot concerns the tribulations of an Italian and his wife, with whom he has eloped. For while living an honest life—now—in former times he belonged to a blackhand society, and the members of that society are not disposed to allow him to lead an honest life. Sydney Ayres, Jack Richardson, Harry Von Meter, Jacques Jaccard, and Vivian Rich are the cast. F.

The Carbon Copy (American, Feb. 28).—This is a one-reel dramatic offering with the interest in the love story of the business man and his stenographer. The employer makes the assertion that "No woman is to be trusted." He must change his mind, for he marries her in the finale of the play. The plot concerns the stenographer, who takes employment at the office of the rival contractor in order to obtain the amount of his bid. She makes a carbon copy of his estimate, but dawning love causes her to destroy the copy. William Bertram, George Field, Ed. Cozen, Winifred Greenwood, Marion Murray, Ida Lewis, Edith Borella, and Violet Neits are the principals in the cast. The offering is strongly pictured with a lot of contributory strength lent by the atmosphere and attention to details. F.

Their Best Friend (Thanhouser, Feb. 27).—The villain in this picture must be credited with considerable ingenuity in wrongdoing. He has misappropriated his ward's funds, and in consequence fears her marriage to a man who may discover the theft. When the suitor calls he greets him with a smile, and offers a glass of wine, wherein he has placed a sleeping powder. While the young man slumbers, the host messes him up, and makes it appear that he is disgracefully drunk. Everybody believes in appearances, and Jack is bundled off to Chicago. Finally the butler discloses the truth, the girl and Jack's father go to Chicago, and reach the wanderer's rooms by following the guidance of the young man's pet bulldog, which they encounter on the street. Hence the bulldog is their best friend. It is a moderately interesting production carefully handled, with Marguerite Snow to give attractiveness to the role of the girl. D.

Guilty or Not Guilty (Thanhouser, March 6).—This is a one-reel drama offering presented as illustrating the poetic lines, tear-suffused of the sad, pathetic story of a little girl who stole loaves of bread for her terrible hunger. The poetry is of the kind that will appeal to the populace, and has been illustrated, in tinted film, with a high degree of artistry. This sort of a subject will at once catch the throat of the onlooker and carry his sympathies to the end. The little girl steals bread for her family, which consists of four smaller sisters and brothers. She tells her story in court and the kindly policeman passes the hat, while the judge himself goes home with her. Happier days are in store for the family. Needless to say, the verdict is Not Guilty. F.

The Crucible (American, March 2).—If two reels instead of one had been utilized we probably would have had a more convincing treatment of this subject. Events are a bit too hurried in the life of Dan Ryan, who, at the beginning of the picture, arrives in America an ignorant Irishman, only to work as a day laborer, and at the end is mayor of a city, with the former mayor's daughter for his wife. His rise to knowledge and power is treated in a rather fragmentary fashion. We find him at a political meeting; soon he is elected alderman and on the day of his election meets the mayor's daughter for the first time. A few hours later he drives her home in an automobile and asks the father's permission to marry her, having equaled the best records for hasty courtship. He is not accepted as a prospective son-in-law until a plot of dishonest aldermen to ruin the mayor is frustrated at the point of his pistol. Whatever the defects of the film, it has the virtues of a story to tell and rapid, dramatic action. D.

The Pursuer Pursued (American, March 5).—As is usually the case in the American Company's productions based on life in the untamed West, we have here a number of wildly picturesque locations; rugged mountain sides, long sweeps of rolling country and winding roadways, along which cowboys gallop, in the still inevitable, though less protracted chase. Clear photography preserves the beauties of nature and the story answers its purpose without wandering far from the beaten path. A handsome young tenderfoot is driven from a ranch when he makes love to his employer's daughter. He returns surreptitiously to woo the girls and fate gives him an opportunity to capture a robber, who takes advantage of an unprotected house, save for two women. After this he is welcomed as a son-in-law. In point of acting and directing, it is an acceptable offering. D.

For the Wearing of the Green (Domino, March 5).—This Irish story is interesting, and has action a-plenty throughout its length, depicting how a small band of peasants defended their hamlet against the soldiery of England. Paddy Dwyer and his helper Dennis, are the ringleaders in a revolt against the Crown. We see the approach of the soldiers by ship, their preparation to storm the town, the consternation of the villagers, etc. The blacksmith has a pretty daughter, beloved by Dennis. A rival for her hand is Michael, a town scalawag. When he tries to make free with the lass he is beaten by Dennis, and in revenge goes to the British boat in a drunken stupor to betray his townsmen's plans. But when he awakes his remorse is too great for him, and he swims ashore in time to warn the peasants of their danger. He gives his own life to effect the escape of the blacksmith and Dennis from their little hut. The British are defeated after a stirring engagement. S.

The Scientist's Doll (Thanhouser, March 1).—Founded on a pleasantly fanciful idea, this comedy, slight though it is, may be expected to entertain. In viewing it one should put reason gently but firmly aside and not bother to think that such things don't happen. An aged "scientist" has a pretty stenographer and a presentable nephew; also he has a strange notion that he can give life to a wax figure. How the pretty stenographer changes places with the doll and frightens the old man into giving the nephew a comfortable fortune which is due him, goes to make up the story. Acting and direction are all that the subject requires. D.

FIVE-A-WEEK ESSANAY

COMING FRIDAY, MARCH 27th

"THE THREE SCRATCH CLUE"
(IN TWO PARTS)

This is positively a feature drama containing more exciting and eccentric situations than one would imagine. An aristocratic society "Raffles" creates an atmosphere of mystery which is sustained throughout the entire depiction. The photography is superb and the action great.
FRANCIS X. BUSHMAN FEATURED.

Released Tuesday, March 24th
"THE LOVE ROUTE"
Via Pittman.
A splendid comedy-drama, featuring Beverly Bayne.

Released Wednesday, March 25th
"BRIDGET BRIDGES IT"
A screamingly funny comedy which has to do with an Irish washwoman getting into society.

Released Thursday, March 26th
"THE ATONEMENT"
A heart interest Western drama which depicts the heritage of evil.

Released Saturday, March 28th
"BRONCHO BILLY'S TRUE LOVE"
A feature Western drama with the world's most popular photoplayer, G. M. ANDERSON.

COMING FRIDAY, APRIL 3rd

"THE WEDDING OF PRUDENCE"
(IN TWO PARTS)

Photographically this subject is a masterpiece. Dramatically it is without a question of a doubt the most pleasing and entertaining story in a long time. This is a comedy-drama of Colonial days that is an absolute FEATURE.

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BRANCH OFFICES IN LONDON—PARIS—BERLIN—BARCELONA

REVIEWS OF LICENSED FILMS

Little Lillian Turns the Tide (Selig, March 5).—This one-reel dramatic offering solved its difficulties by the aid of motion pictures, and is therefore acceptable for its novelty alone. It has been principally constructed for the pathos it contains. O. A. Nelson is the author, and the producer is Edward Le Saint. Guy Oliver, Stella Hazelo, Gordon Sackville, and Baby Wade are the cast, the last-mentioned being by far the most interesting character. Besides doing well she carries the major part of the film herself. The silvery brightness of the photography helps the offering immensely.—The father is sent to Arizona by the generosity of the landlord, who then turns his unwelcome attentions upon the mother. The latter and the daughter both attempt scenario writing to gain them money enough to carry them to Arizona. The child's letter, while it does not win acceptance as a scenario, does bring her the offer of a job as juvenile in the Western studio, and hence the family is once more reunited and earning good money as well. F.

Silent Trails (Vitagraph, March 5).—The subtitles in this short offering are all in verse. E. A. Brininstool wrote it. He has chosen as his hero a cowboy (Edwin August), who muses over the departure of his girl (Mary Charleson), and how he must ride the silent trails alone, now that she is gone for aye and evermore. That is all the film consists of. It is really a series of illustrated verses, and while the director, Rollin S. Sturgeon, has attempted to get some unusual scenic effects on the screen, he has not been very successful in their entire accomplishment. On the same reel with Scenes in Nordland. F.

Scenes in Nordland (Vitagraph, March 5).—A short scenic film on the same length with Silent Trails that adds to the wildness of the Northern country some chromatic charm by reason of the beautifully tinted film. F.

The Conquest of Man (Essanay, March 5).—This is a one-reel drama in which some of the traits of the human animal as brought to light through the effects of drunkenness are shown. While the film takes a long time to make headway into the action after a time it quickly retrieves its former weakness and becomes a strong and at times exciting offering. There are a number of highly artistic achievements in the way of direction and camera effects that deserve a stronger scenario. Lee Willard, Reina Valdes, and True Boardman, not to forget True Boardman, Jr., comprise all the characters. The foreman discharges his drunken cowboy, although he feels sorry for the wife and child of the man. The drunkard comes home that night and abuses his wife. Then he locks her outside and accidentally sets fire to the cabin. The employer rescues him and the child in the cabin, and, later, when the man has sworn total abstinence forever and ever, he reemploys him. F.

The Renegade's Vengeance (Selig, March 6).—Characters in this picture are secondary to the main happenings—that in which a boy is held with his foot in a trap while a frame house burns around him. It is a finely managed fire scene, containing plenty of suspense, and the spectacular quality never missing in a genuine fire that shows a real building going up in flames. Of the story introducing this scene little need be said. A ranchman is estranged from his daughter because she marries against his wishes. Years later Virginia's child is trapped by a renegade, who seeks this means of getting even with the boy's father. The boy is dragged from the burning house by the ranchman, and in the end the little family is reconciled. Because the story is dismissed with a few words does not mean that it is insufficient for the purpose, rather that it contains nothing new in photoplay building, unless we except the boy being held in the house by a steel trap. Photography and tinting are good, and the acting of William Duncan, Lester Cuneo, and Eleanor Blevins is entirely satisfactory. D.

The Speeders' Revenge (Vitagraph, March 6).—Such Vitagraph favorites as Wallie Van, Lillian Walker, and Hughie Mack contribute to the fun of this bright comedy, revealing the ingenuity of joy riders who turn the tables on two officious constables and their confederate, the justice of the peace. After paying a fine for exceeding the speed limit, the automobilists hunt up a scarecrow, a bottle of red ink, and a dangerous-looking knife. Soon the constables and villagers are following what appears to be a trail of blood leading to an old well. They fish for the body with an anchor and, of course, pull out the scarecrow. There are numerous humorous touches, such as the bloodhounds, impersonated by small, inoffensive-looking little dogs, and throughout the comedy is acted with much spirit. Photography is fair. D.

A Romance of the Northwest (Lubin, March 6).—The locations selected for this film, giving a true succession of the rugged wildness of the Northwest, are excellent, as is their photographic reproduction. The story is a successful blend of familiar romance and melodrama with a climax, which is not a foregone conclusion. Briefly, the daughter of the manager of the Government post store is loved by a French Canadian trapper and by a corporal of the mounted police. When the father risks the Government's money in a game with a gambler, and is robbed by said gambler, Alice offers to marry the admirer, who recovers the money and saves her father from arrest. Here we have some of the best scenes in the picture, showing the corporal following the fugitive on horseback, while the trapper pursues him in a canoe. The trapper overtakes the thief, both canoes capsize, and the men struggle in the river, until the runaway is subdued. One startling foreground shows the head of the exhausted man held under water. Then for a climax, which is not a foregone conclusion, we find the trapper giving up the girl (who should marry him according to the agreement) because he learns that she loves the corporal. Dolly Larkin, Joseph De Grasse, Thomas Forman, and Henry Stanley are numbered in a well-balanced cast. D.

Children of Destiny (Biograph, March 7).—A single reel Biograph that speaks in plain and lasting words the message that the sins of the father shall be visited on the succeeding generations—the son in this case. The play has a strong "pull" to it. It is well acted, finely staged, and has been produced in an unmistakably adept fashion. The son is the best characterization of all. There are a number of strong scenes well dispersed throughout the length of the play. The man tells the woman, with her little son, that he has higher ambitions and leaves her. Years later, in good circumstances, his daughter is kidnaped by a cadet. Arrived in the house the young man finds out that it is his own sister. He then fights his way out of the house with her. Arrived at home he delivers the daughter to the parents, and then scornfully flings the money on the face of the father, who would reward him thus. Then he goes back to his cocaine ways. F.

Sophie's Birthday Party (Essanay, March 7).—A one-reel comedy that holds its own in the way of laughter fairly well throughout the film. No great unity is observable, but the film does bring out the laughs, and that is all that can be asked. After the preliminary shock of the ridicule in the idea has passed away, the director turns to laughable expedients to secure the fun. The man decides to give a birthday party in honor of his wife, and takes the invitations around personally. He buys her a piano, and, intending it for a surprise, he tries to smuggle it into the house by himself. The piano falls on him, and the rest of the reel is spent in laughable manner as the whole community try in vain to extricate him from under the instrument. He spends the party in bed. F.

For Auld Lang Syne (Biograph, March 9).—The mission on the screen of this one-reel drama is the creation of pathos, and the partisan sympathy of the spectator. This it succeeds in doing, and at the same time preaches strongly in favor of the old-time methods of doing business—founded principally upon friendship—as against overefficiency. While the story has been well presented, in as far as the main theme is concerned, there are a few questions, rather obvious, that the story must raise in the mind of the spectator. The lighting and acting in this film are all that can be demanded. The cracker-box cabinet, which sets outside the grocery, has, from this vantage point, decided the destiny of the town for years, and incidentally proven the magnet for a good deal of the grocer's trade. The latter's son comes home with his "society" wife, and the girl absolutely turns up her *retrousse* nose at the parents, the store, the employees, and the "cabinet" on the exterior. The son, trained in efficiency, reorganizes the business, and drives the "cabinet" away from the front of the store. Customers disappear, and the business fails. An attachment is made on the goods, but For Auld Lang Syne, the cracker-box critics band together and pay off the debt. Then the son and his wife leave. F.

Ginger's Reign (Vitagraph, March 9).—A one-reel drama of well-known parts, but rather crudely spun together in this case. It is a frontier tale with many a delightful pulsation for the pretty love story, which is one part of the plot. But the sparring is not good. Not until well in the reel does the plot develop, and then there is too hurried action, resulting in the failure to bring out to the full some of the highly commendable points in the plot. Photography is clear, and the scenery appropriate. Alfred D. Vosburgh easily takes the honors among the male parts. He handles the romantic part with grace and ease. Ginger is a dancer in a frontier saloon. She refuses Jim's offer of marriage, and goes to another town, lured by the attraction and glamour of dancing. Jim meets another girl whom he marries. With their baby came hard times. He borrows money from the gambler who wants to marry Ginger. She makes him promise to foreclose on Jim when she hears that he is married. She also hurries to his cabin to gloat over him and his wife, furiously jealous that he has married. At the cabin she sees the baby, and the clawing child melts her heart. She gives a benefit for the needy family and persuades the gambler to tear up the mortgage. F.

The Counter-Melody (Essanay, March 10).—Back in the fatherland, probably Germany, Franz and Hilda were sweethearts, but Franz was a musical genius with no sense of humor. When he presented Hilda with a violin, and she did not respond soulfully, he declared he could never marry a woman without a soul and left for America. Possibly you can guess the rest. How Franz writes a great symphony, but can find no one with a soul to play his counter-melody. How Hilda toys with the violin until she develops a soul, which she, too, brings to America. They are on the verge of suicide in adjoining rooms, when Franz decides to play his symphony for the last time. With only a thin wall separating them, Hilda chimes in on her violin, and the composer knows that at last he has found a musician with a soul. An ingenuous tale but appealing when viewed in the proper spirit. Situations are sufficiently dramatic, the settings are excellent, and photography is good. Save that more restraint would have added sincerity to H. H. Calvert's characterization of the musician, his performance was satisfactory and at times extremely good. Ruth Stonehouse made a delightfully unaffected young woman of Hilda. D.

Slumberville's Scare (Lubin, March 10).—There is no pretense of a plot in this burlesque, on the reel with A Dangerous Case. The fun descends upon wild confusion in which a frightful-looking man repeatedly hurls a bomb at a nurse maid carrying a baby, and a burlesque police force performs the usual antics. An audience laughs, even if it has no idea what the rumpus means. Toward the close we have a picture of an excited director waving instructions while a camera man turns the crank. D.

The Speedway Demain (Selig, March 11).—A symposium of pathos covering the major part of the reel characterizes this drama by Mabel Heikes Justice. The subject of outraged justice to give the film the color of sympathy is one of its most commendable attributes. At the same time there is enough material here used to warrant at least two reels, let alone a part of a reel. The title, a metaphor for the way of the drinker, is a particularly apt piece of phraseology. The picture is hardly clear in places, and ends suddenly and with a good deal that might be developed to the end. Harlan Kirkland is the producer, and the cast includes William Stowell, Harry Lonsdale, Edward Warwick, Lillian Leighton, and Baby Radcliff. The son leaves for the city, where his friend secures for him a position in a banking house. Then the friend falsifies the books, and places the blame on the new arrival. Ten years later on his release from prison he vows vengeance. He goes to the house of the man who caused his arrest, and steals into the place during the night. Here he meets his country sweetheart, who has taken the position of nurse. The two fall into each others' arms, and the film ends suddenly. On the same reel with The Cathedral and Leaning Tower of Pisa. F.

The Cathedral and Leaning Tower of Pisa (Selig, March 11).—A short scenic on the same length with The Speedway of Despair well photographed. F.

EDISON

THE VISION IN THE WINDOW

Fourth adventure of

WOOD B. WEDD

Featuring

William Wadsworth

This celebrated Edison comedian is at his best as Wood B. Wedd. Mark Swan is filling every foot of every reel with ridiculous situations.

A series of screams

**Released the last Monday in the month

COMING TWO REEL FEATURES

THE DOUBLE SHADOW
A dramatic story of business life.
***Released Friday, March 20th

THE BRASS BOWL
A drama adapted from the popular novel by Louis Joseph Vance.
***Released Friday, March 27th

COMING SINGLE REELS

AN AFFAIR OF DRESS
Third "Dolly" story.
**Comedy-Drama. Released Sat., Mar. 14th

THE ADVENTURE OF THE ALARM CLOCK
Third story of "Octavius—Amateur Detective."
**Comedy. Released Monday, Mar. 16th

A REAL HELPMATE
*Drama. Released Tuesday, Mar. 17th

A WINTER HOLIDAY IN THE BERNESE, OBERLAND, SWITZERLAND

*A BOARDING HOUSE ROMANCE
Scenic and Comedy. Released Wednesday, March 18th

THE MESSAGE IN THE ROSE
**Drama. Released Saturday, March 21st

DINKELSPIEL'S BABY
*Comedy. Released Monday, March 23rd

THE BORROWED FINERY
*Comedy-Drama. Released Tue., Mar. 24th

A NIGHT OUT
*Comedy. Released Wed., Mar. 25th

*One sheets. **One and three sheets. ***One, three and six sheet posters by the Morgan Lithograph Co., Cleveland, Ohio.

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CURRENT RELEASES:
Will Blood Tell
The Puritan
Officer Jim 3 Parts
A Mansion of Sobs 3 Parts

ROSETTA BRICE
Leading Woman
Lubin Studio
Philadelphia, Pa.

MARC EDMUND JONES
Photoplaywright
P. O. Box 513
Los Angeles

ROLAND OSBORNE
CHARACTER LEADS
Second Year with Helen Gardner Picture Players
For current releases see back page

WALLACE C. CLIFTON
Scenario Writer
SELIG POLYSCOPE CO., LOS ANGELES, CAL.

LOUISE HUFF
LEADS
Direction of EDGAR JONES
LUBIN FILMS

EDGAR JONES
DIRECTOR—LEADS
LUBIN FILMS
Release: A Deal in Real Estate—March 24, 14

POWER INSTALLATIONS

Two Power Cameragraph No. 6A projection machines have been installed in the Manhattan Opera House to show the Vitagraph-Liebler film, The Christian. The Nicholas Power Company also report the installation of two machines in the Casino Theater, at Thirty-ninth Street and Broadway.

ROBERT HENLEY JOINS IMP

Robert Henley, well known in stock, and for some years under the management of David Belasco has joined the Imp Company, and will play juvenile leads and heavies.

LICENSED FILM RELEASES

Monday, March 23.

(Bio) An Hour of Terror. Dr.
(Edison) Dinkelspiel's Baby. Com.
(Kalem) The District Attorney's Duty. Two parts. Dr.
(Pathe) Pathe's Weekly, No. 24, 1914.
(Selig) The Adventures of Kathlyn. No. 7—The Garden of Brides. Two parts. Dr.
(Vita) The Woman in Black. Com.

Tuesday, March 24.

(Ambrosio) The Barber of Seville. Three parts. Com.
(Edison) The Borrowed Finery. Com.-Dr.
(Essanay) The Love Route Via Pittman. Com.
(Lubin) A Duel in Real Estate. Com.
(Pathe) Trichinopoly, India. Sc.
(Pathe) Workaday Scenes in a Flowery Land. Sc.
(Pathe) Strange Sea Water Creatures.
(Selig) In Remembrance. Dr.
(Vita.) Her Husband. Two parts. Dr.

Wednesday, March 25.

(Edison) A Night Out. Com.
(Essanay) Bridget Bridges It. Com.
(Kalem) The Refrigerator Car's Captive. Two parts. Dr.
(Lubin) Above the Law. Two parts. Dr.
(Pathe) Old Streets of Cairo, Egypt. Sc.
(Pathe) Whitton, New Professor. Com.
(Selig) While Wifey is Away. Com.
(Selig) Doc Yak, the Poultryman. Com.
(Vita.) The Hall Room Rivals. Com.

Thursday, March 26.

(Bio.) Wifey's Visit Home. Com.
(Bio.) Never Shrink. Com.
(Essanay) The Atonement. Dr.
(Lubin) The Game of Politics. Two parts. Dr.
(Melies) Handsome Harry's Wooing. Com.
(Melies) Batty Bill's House "Rough House." Com.
(Pathe) The Constancy of Jeanne. Two parts. Dr.
(Pathe) Pathe's Weekly, No. 25—1914.
(Selig) Cupid's Caprice. Dr.
(Vita.) Chasier Sac, Criminal Expert. Dr.

Friday, March 27.

(Edison) The Brass Bowl. Two parts. Dr.
(Essanay) The Three-Scotch Clue. Two parts. Dr. Dr.
(Kalem) And the Villain Still Pursued Her. Com.
(Kalem) Phosphate Mining. Ind.
(Lubin) The Puritan. Dr.
(Selig) The Story of Cupid. Dr.
(Vita.) Millions for Defense. Com.

Saturday, March 28.

(Bio.) Battle at Elderbush Gulch. Two parts. Dr.
(Edison) Putting One Over (Fourth of the Dolly of the Dailies Series). Com.
(Essanay) Broncho Billy's True Love. Dr.
(Kalem) A Leap for Life. Dr.
(Lubin) Detective Short. Com.
(Lubin) The Bottom of the Sea. Com.
(Pathe) A Leech of Industry. Three parts. Dr.
(Selig) Hearst-Selig News Pictorial.
(Vita.) Never Again. Two parts. Com.

UNIVERSAL FILM RELEASES

Monday, March 23.

(Victor) A Woman's Honor. Dr.
(Imp) King, the Detective, in the Marine Mystery. Two Parts. Dr.
(Powers) Too Much Married. Com.

Tuesday, March 24.

(Gold Seal) The Mysterious Leopard Lady. Two parts. Dr.
(Crystal) Snookum's Last Racket. Com.
(Crystal) Without Pants. Com.
(Univ. Ike) Universal Ike in the Battle of Little Tin Horn. Com.

Wednesday, March 25.

(Nestor) The Mountaineer. Dr.
(Joker) Pay the Rent. Com.
(Rex) Adrift. Two parts. Dr.
(Univ.) Animated Weekly, No. 107.

Thursday, March 26.

(Imp) For Life and Liberty. Com.
(Rex) The Spider and Her Web. Two parts. Dr.
(Frontier) Black Hands and Dirty Money. Com.

Friday, March 27.

(Nestor) The Wrong Miss Wright. Com.
(Powers) Her First Arrest. Com.
(Powers) U. S. Government's Instructions to Young Farmers.
(Victor) Diplomatic Flo. Three parts. Dr.

Saturday, March 28.

(Joker) The Head Waiter. Com.
(Frontier) The Girl Bandit. Dr.

MUTUAL FILM RELEASES

Monday, March 23.

(Amer.) The Turning Point. Two parts. Dr.
(Keystone) (Title not yet announced.)
(Rell.) Our Mutual Girl. No. 10. Dr.

Tuesday, March 24.

(Beauty) The Peacock Feather Fan. Dr.
(Maj.) (Title not yet announced.)
(Than.) (Title not yet announced.)

Wednesday, March 25.

(Amer.) A Decree of Justice. Dr. Dr.
(Broncho) The Relic. Two parts. Dr.
(Mutual) Mutual Weekly, No. 65.

Thursday, March 26.

(Domino) The Silent Messenger. Two parts. Dr.
(Keystone) (Title not yet announced.)

Friday, March 27.

(Kay-Bee) (Title not yet announced.)
(Princess) (Title not yet announced.)
(Rell.) (Title not yet announced.)
(Than.) (Title not yet announced.)

Saturday, March 28.

(Keystone) (Title not yet announced.)
(Maj.) (Title not yet announced.)
(Rell.) (Title not yet announced.)

EXCLUSIVE SUPPLY RELEASES

Wednesday, March 25.

(F. R. A.) Coils of Calamity. Three parts. Dr.

Thursday, March 26.

(Itala) Lost in the Darkness. Three parts. Dr.

Saturday, March 28.

(Blache) Moonshiners. Four parts. Dr.

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NEW YORK CITY

REVIEWS OF LICENSED FILMS

A Real Helpmate (Edison, March 17).—A one-reel drama by Frank Hart. Charles Sutton, Barry O'Moore, and Gertrude McCoy are the three principals. There is nothing unusual about the play. It falls into the rut of many predecessors, being well pictured, well acted, and as interesting as the average production. It is fully as good as the mediocre, and falls only in lacking any distinct individuality. The nephew leaves his architect uncle to go into business for himself. A wife and little one are dependent upon him. He succeeds, and then comes the submission of rough plans for the court house, on which both the men are working. The nephew meets with an accident as he is working, and his wife finishes them. The uncle calls with a camera, and, finding no one at home, takes a picture of the plans. He submits plans taken from the snapshot as his own design. The nephew is able to prove that they were stolen, and is awarded the commission to draw up the detailed plans. F.

The Message in the Rose (Edison, March 21).—This is a one-reel drama, a kind of "the adventures of the penny" story, in which a rose is handed from one to another until the note within its petals reaches the hungry heart for which it is intended. The story ricochets merrily along as the rose is handed from one to another. The policeman has it, the dandy gave it to him, having brought it from the florist, and the policeman gives it to his nurse girl acquaintance, who gives it to another and another until it reaches the young man for whom the daughter of the florist wrote it. He makes haste to the hothouse. About the middle of the film a poor Spanish woman, ably taken by Mabel Trunelle, visions the trouble that a rose, in Seville, brought her before she was forced to flee to America. There is nothing very connected about the plot, and yet it is so prettily staged and so pictorially photographed and directed as to be finished in a manner that the offering cannot help but please. Bannister Merwin the author, and Richard Ridgely the director. Elsie McLeod, Richard Tucker, Herbert Chaffin, Yale Benner, and Bigelow Cooper are in the cast. F.

The Vision in the Window (Edison, March 20).—The third in the Wood B. Wedd series featuring the attempts of William Wadsworth, in that role, to wed. The scenario, as with the others, is by Mark Swan, and C. Jay Williams continues to stage them with distinction. There is the idea of the model in the window being mistaken by the self-infatuating beau for a beautiful woman, and this idea has been carried through the film and utilized by the director, and the author for a series of most enjoyable adventures. The offering is fairly funny, but not hilariously so, except in one or two instances. A few good laughs and the rest a continual undercurrent of mirth will make this play the equal of and the superior to the average comedy output of the day. There are a lot of funny characters that help the comedy on its way, the best of these being Alice Washburn, Saul Harrison, Yale Benner, and Arthur Housman, besides Anne Leonard and I. de Castro, are the others in the cast. There is no fault to be found with the way the picture has been produced. The partners place a handsome model in the window, and Wood B. from across the street falls in love with her. His attempts to make love to her and his fight when one of the partners attempts to throw the figure into the street furnish the infatuated swain with plenty of opportunity to get into trouble. F.

An Affair of Dress (Edison, March 14).—This is the third in the Dolly of the Dailies series written by Acton Davies especially for Mary Fuller as the girl reporter. Walter Edwin is the producer. To Mr. Edwin belongs all the praise. The play divides itself into a number of scenes not very connected as to the plot, and Mr. Edwin has put into each one an individuality of setting and atmosphere that matches the scene that is only the outcome of careful consideration, and artistic and intelligent staging. The play would at times be incomprehensible were there not a knowledge of the preceding offerings of this series. Mary Fuller, Sally Crute, Austin Conroy, Duncan McRae, Robert Harvey, Charles Ogle, and Edward Earle are in the cast. An air of the unexpected and, hand in hand, of the improbable tinctures the offering. Dolly gets a position as model in a fashionable shop, and is invited to dine by the editor of a periodical, who has accepted one of her poems. She borrows a gown from the establishment, and is embarrassed to meet her employer, who accuses her of stealing the gown, in the restaurant. The editor comes to her rescue, and promises her a position on his paper besides. F.

A Boarding House Romance (Edison, March 18).—This is a short comedy, full of life, fun, and merit. Bliss Milford is the author. No doubt there have been lots of other romances written about boarding houses, but we venture to say that this is the funniest of all. Miss Milford, the author, also plays the leading role. Maude Murray, Harry Beaumont, Duncan McRae, and May Abbey lend the play zest. The characterization is noticeable. Likewise the scene in which the lover appears out of the window, the rain pouring down, with a "I'm out here freezing" look on his face. It is a fanciful and delightful story. The count is favored by the hash-house mother, whose daughter prefers a plain young American. The count paints a portrait of the mother, and the secret additions of some lines to that lady's face upon the canvas add years to her appearance and ruin the count's chances forever. On the same length with A Winter Holiday in Bernese Oberland (Switzerland). F.

The Adventure of the Alarm Clock (Edison, March 16).—The third in the series of Octavius, the Amateur Detective. It is a one-reel comedy-detective drama, written by Frederic Arnold Kummer, and pictured on the screen by Charles M. Seay. Nellie Grant, Darel Goodwin, Cora Williams, Julian Reed, Charles Ogle, Frank A. Lyon, Edward Boulder, John Sturgeon, and, best of all, Barry O'Moore, who plays the lead as the bungling amateur, who happens upon the truth, are in the cast. One of these characters is worthy of special mention. There is Charles Ogle as the haughty butler, who gives a splendid exaggerated personification of the conventional master of household ceremonies. One of the scenes, that in the barber shop, is also deserving of special mention. That and a continual play of bright humor enlivens the offering, and puts it on a par with the predecessors of this series. The lady loses her necklace, and Octavius promises to find it. The girl who stole it plans to divert suspicion from herself by giving the necklace to him, concealed in a clock. Stooping for a shave, the ticking clock is mistaken for a blackhand bomb. He is haled before the police magistrate, and, when unwrapped, behold the necklace. Octavius is given all credit for the clever discovery. F.

Along the Upper Nile, Assuan (Pathe, March 14).—The merits of this scenic subject, used to fill out a reel with Against Heavy Odds, are conspicuous. The camera man selected particularly interesting features of the Upper Nile, not least among them the galley slaves at work, suggesting pages of ancient history. Then there are views of the Assuan Dam, ancient temples nearly submerged by water, and the skies of the desert, all finely photographed. D.

Against Heavy Odds (Pathe, March 14).—Beautifully clear photography, such as is customary in Pathe Western subjects, marks the first reel of this drama, running about one and one-half reels. The backgrounds of towering mountains, broad sweeps of sandy plains and winding, wood-lined roads, are used to fine purposes. They are, in fact, more impressive than the story in which Douglas Gerrard and George Gebhardt figure most prominently—a story of fair merit in the first reel, that shows signs of weakness as it progresses to a quite conventional climax. Probably the best situation in the picture is found when the faithful servant, Jose, saves his master, Bob Melville, from Mexican bandits by wearing Melville's boots and making very obvious footprints in the sand to lead the pursuers on a false trail. Melville escapes with a fortune in gold, gained by mining, and Jose is rescued from the robbers by a wealthy landowner, who gives him employment as a gardener. A year elapses and Melville appears in oft-battled prosperity to supply funds for the education of his former servant. Two years elapse and Jose, after no end of conscientious work at college, discovers a process for the hardening of steel which means a fortune. Incidentally, he has won the love of the landowner's daughter, Carmen, and when their engagement is announced, Melville shows that he is the right sort by mailing a substantial check for a wedding gift. Such, in substance, is the plot of Against Heavy Odds. The excellence of a number of the scenes, considered individually, compensates for some shortcomings. D.

A Winter Holiday in Bernese Oberland, Switzerland (Edison, March 18).—A short scenic film of the Winter sports in the mountainous regions. On a reel with A Boarding House Romance. F.

The Mexican's Gratitude (Edison, March 10).—O. Henry's story, A Chaparral Christmas, has been used for the subject of this one-reel drama. As picturesque background, the tropical verdure of Florida is beyond criticism. There are numerous scenes of distinct beauty. The scenes at night were weirdly beautiful. The background at all times lent its full charm and more, to the development of a successful film. The finale is of the most stirring kind. The acting was of the stellar sort, the cast including Mabel Trunelle, Bigelow Cooper, Herbert Prior, and Richard Tucker. But the spirit of the story has not been adapted to the screen. At times the plot seems not to make headway. There is too much material for one thousand feet, and, in the finale, the whole point of the play is not so unmistakably shown as to make it positive to the multitude, and is hardly a legitimate subterfuge. Yet there are many points to praise in the way in which parts of it have been handled. Too much explanation is a necessary penalty for excess of plot. The girl before her marriage incurs the gratitude of the Mexican. She chooses one of two cowboys, and the rejected one vows vengeance. Three years later he intercepts the man who is to play Santa Claus at the house of the girl and her family, but his attempt to kill the husband is frustrated by the Mexican.

A Village Scandal (Melies-General, March 5).—This is a slight fantastic offering, a farce-comedy on the same reel with Winky Willy and the Telephone Crime. The actors are posing for their motion picture story, when the domestics in the mansion see them and are shocked. Then the actors explain that they were posing for their moving pictures and the servants are humbled and ask to be forgiven. F.

Politics and Suffragettes (Biograph, March 5).—A curt comedy on the subject of Suffragettes. The two hoboes decide to become proponents of the woman movement and are accordingly sent across the continent on a special train to boom the cause. Their adventures on the Pullman and from the rear of the observation car are the vehicle of fun that furnish the laughs in this film. The play has been well pictured. On a length with Pa and Ma Elope. F.

Pa and Ma Elope (Biograph, March 5).—This is a short farce-comedy on the ever pregnant subject of elopement. In spite of the many predecessors this short farce comes to us with all the spontaneity of novelty and succeeds in its short space in adding a new and better complication to the many attempts on the screen to elope. The picture is well focussed and ably directed. The offering is meant for laughter and succeeds in winning it. The daughter and young man decide to elope that night. The father captures the young man and the mother dons the clothes of her daughter. So that when the father takes his place at the foot of the ladder, disguised, he unknowingly elopes with the mother. The young couple have meanwhile gotten married. On a length with Politics and Suffragettes. F.

When Dooley Passed Away (Lubin, March 7).—This is a good-naturedly Irish play to the very subtitles. "Home Rule" in an Irish boarding house, holds the shrieking attention and wins with tears of joy. It is an exaggerated Irish characterization that can offend nobody, and that uses its ridiculous possibility to the fullest advantage. The offering is well pictured. A. Hotaling is the director of the script by Dr. I. Buckman. Billy Bowers, Jerold Hevener, Mae Hoteley, and James Lavering take the parts with Celtic distinction. The two, Duffy and Casey, are jealous over the widow. So Casey catches Duffy asleep, and administers a sleeping draft, bathes him in ice, and then sees for the undertaker. Duffy is placed in the coffin, and at the wake all are mourning about the "liar" when Duffy wakes up. F.

The Family Skeleton (Kalem, March 20).—This is a rather laughable short "freak" comedy, which holds the interest well in hand. No fault can be found with the way the picture has been mounted, while the cast, which includes the veteran laugh getters, Ruth Roland and John E. Brennan, contributes its best efforts to make the film as droll as possible. The husband will not tell his wife in what business he is engaged. She follows him, and finds after his unmasking, that he is the fat "lady" in the freak show. On the same reel with Cypress Logging in Florida. F.

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